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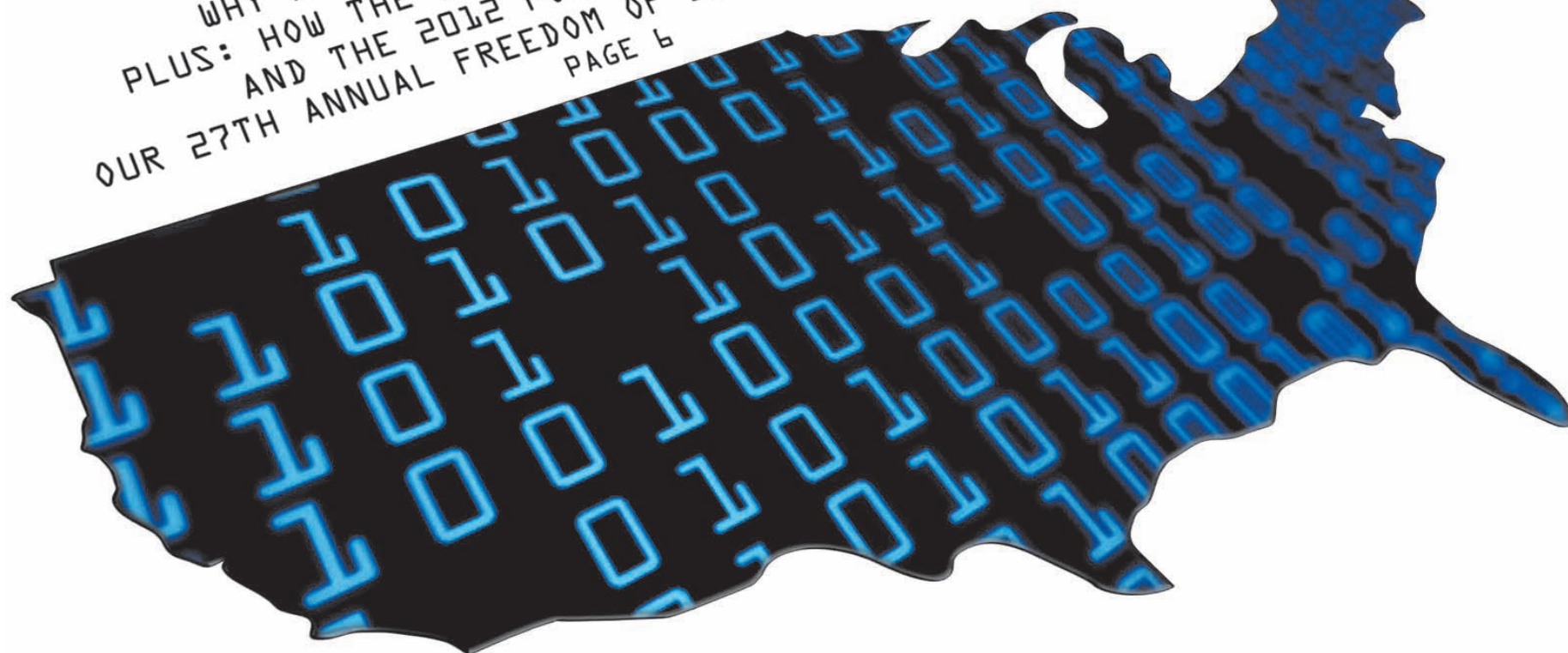
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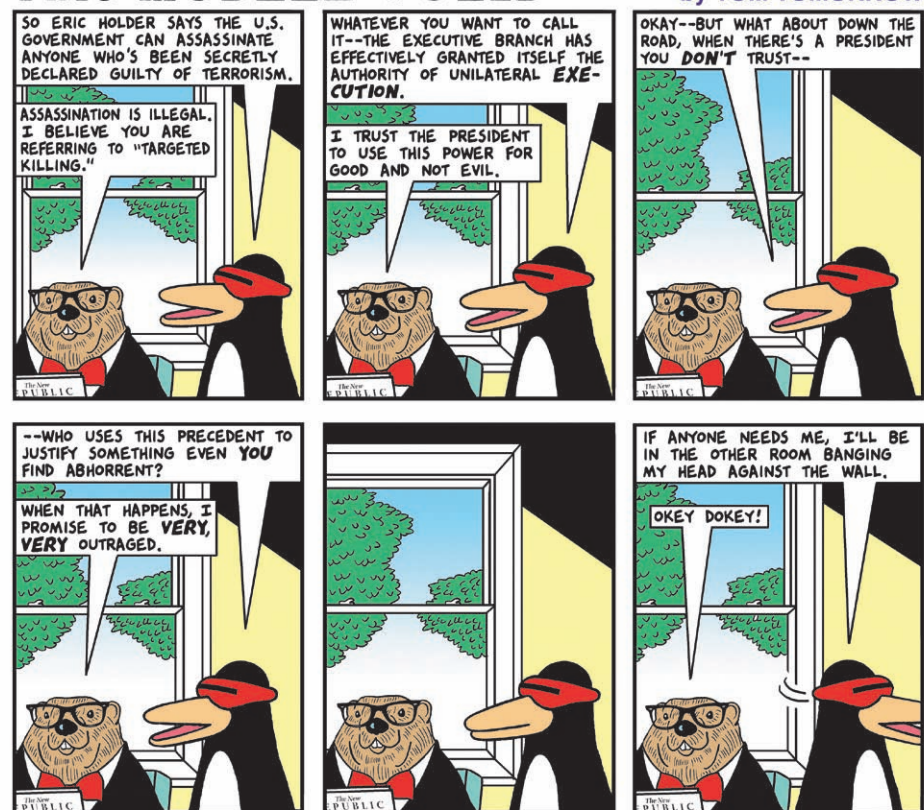
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by TOM TOMORROW



## THE GUARDIAN EDITORIAL

## THE MIRKARIMI CASE

The legal case against Sheriff Ross Mirkarimi has been essentially settled, with the sheriff pleading guilty to false imprisonment and avoiding a trial on domestic violence charges. But his job — and career — may still be in peril.

Already, there are calls for Mirkarimi to step down. And Mayor Ed Lee announced March 12 that he's Mirkarimi's plea to "a very serious charge that had introduced a new set of legal issues" merits a thorough review.

That could lead to an explosive scenario where the Board of Supervisors, in an election year, would have to vote on whether to remove a sheriff who many of the supervisors have worked with and supported over allegations that are in effect political poison.

Mirkarimi's friends and allies say the sheriff didn't want to plead guilty to anything. But the questionnaires that potential jurors had filled out showed that virtually everyone who might sit in judgment had read the sensational media coverage of the case, and Judge Garrett Wong had refused to move the trial elsewhere. The judge also rejected every significant motion Mirkarimi's attorney, Lidia Stiglich, made, and allowed into evidence material that the

sheriff's team didn't think should be admissible. So the situation looked bleak, and Mirkarimi took a deal.

Mirkarimi maintains his innocence, and says he has no intention of stepping down. He agreed to plead guilty to a crime that had very little to do with what happened New Year's Eve, when the District Attorney's Office said he got into a physical altercation with his wife that left her with a bruise on her arm. False imprisonment was never one of the original charges; as is often the case in criminal cases, both sides accepted a less-serious charge in the name of getting the deal done.

Why Mayor Lee sees that as "a new set of legal issues" is baffling; the issues are exactly the same as they were before the plea bargain. None of this is to say that the original charges, backed up by well-publicized (although never fully examined in court) evidence, aren't serious. Domestic violence, as we've said repeatedly, is not a private matter, is not a minor crime, and has far too often been ignored by the courts, police, and prosecutors, sometimes with deadly consequences.

But the way this could play out will open Lee to charges of political opportunism. The mayor would need to charge Mirkarimi with "offi-

cial misconduct," which is defined in the City Charter:

"Official misconduct means any wrongful behavior by a public officer in relation to the duties of his or her office, willful in its character, including any failure, refusal or neglect of an officer to perform any duty enjoined on him or her by law, or conduct that falls below the standard of decency, good faith and right action impliedly required of all public officers and including any violation of a specific conflict of interest or governmental ethics law."

Other than the "standard of decency" statute, which is pretty vague, there's not much in there for Lee to go on. Unless you say that because Mirkarimi pleaded guilty to a crime with "imprisonment" in the name he's somehow a threat to the inmates at the county jail, which is a huge stretch, it's hard to call this "official misconduct." (There is, on the other hand, the argument that Mirkarimi will be on probation, and thus part of the criminal justice system he oversees, and that it's an inherent conflict of interest. That, however, would mean any sheriff who was on probation for anything would be ineligible to serve, which again is a stretch.)

If the mayor files official misconduct charges, and the Ethics Commission, by a supermajor-

ity, agrees, then the Board of Supervisors would serve in effect as a trial body, much as the U.S. Senate does in an impeachment case. Nine of the 11 supervisors would have to vote to permanently remove the sheriff from office.

If Lee takes that path, he'll be setting in motion a political process that was designed in the Charter for highly unusual situations and has only been used once in the past 40 years. (And in that case, involving Airport Commission member Joe Mazzola, a court later ruled that the charges, involving his role in plumbers' strike, didn't rise to the standard of official misconduct.) You have to ask: Is this case, and this misdemeanor charge, worthy of the exercise of what is, by any standard, an extraordinary power vested in the city's chief executive? Is it worth the political circus that would result from a trial by the supervisors (some of whom might well be asked to recuse themselves because of their prior relationships with Mirkarimi, making it almost impossible to reach the magic number of nine anyway)?

If the voters of San Francisco think the sheriff needs to go, there's the right of recall — and it will be available the first week in July, when Mirkarimi will have served six months. If there's not enough organized opposition to make that happen, he'll be facing the electorate again in three years (and trust us, he will be opposed and every detail of these charges will be part of the campaign). He's going to pay for this far beyond his court-ordered probation and fine.

Whatever the plea deal, Mirkarimi was clearly involved in a bad conflict with his wife that turned physical. Unless the evidence we've seen so far is completely misleading, it's clear that he left her with a bruise — and that he was at the very least nasty and more likely emotionally abusive to her. Now that the legal case is over, he needs to come clean and tell the public exactly what happened that day, at which point we can all decide if we believe him, if he's shown that he's changed, and if the public is willing to give him a chance at redemption.

But Lee should think very seriously before he escalates this by filing misconduct charges. Since the ones who have the most to lose from that are the progressives on the board who are often Lee's foes, it will have the stench of political maneuvering — and at this point, nobody needs that. The mayor says he's a unifier; this would be the most divisive thing he could do. **SFBG**



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JESSICA LANYADOO, L.E. LEONE, ANDREA NEMERSON  
**CONTRIBUTING EDITORS** KIMBERLY CHUN, SUSAN  
GERHARD, JOHNNY RAY HUSTON, LYNN RAPOPORT, PAUL  
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**CONTRIBUTING WRITERS** CHRIS ALBON, ROBERT  
AVILA, DAVID BACON, GARRETT CAPLES, MICHELLE  
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**ART DIRECTOR** MIRISSA NEFF  
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PHOTOGRAPHY, PAT MAZZERA, RORY MCNAMARA,  
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In the wake of Aaron Peskin's retirement announcement, Tim Redmond considers the future of the DCCC

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#### NOISE

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Localized Appreesh tackles the Myonics a group inspired in equal parts by Richard Hell, Syd Barrett, and Yellow Magic Orchestra.



#### PIXEL VISION

Ariel Soto-Suver's keen eye captures the week in street fashion

3 Girls Theatre's Women's History Month production looks at female CEOs and workplace harassment

Discover 5 spots where you can have your wi-fi served with a glass of wine

#### SEX SF

A very special week-in-sex-events column in honor of Sandra Fluke

A new Penthouse Club is opening in SF, and this one's fancy. Seasonal ingredients with your titties, anyone?



## OPD SPIES ON AND BEATS PROTESTERS

Public records show monitoring, use of force

BY Yael Chanoff  
[yael@sfbg.com](mailto:yael@sfbg.com)

Oakland Police Department's internal communications about the Occupy Oakland movement — which the Guardian obtained through the California Public Records Act — confirm what many protesters already know: plainclothes officers frequent meetings, police monitor Occupy Oakland's online communications, anarchists are feared, and police use of force that injures protesters, often brutally, is common practice.

The documents include meeting notes and activity logs from Oct. 25, when officers from Oakland and nearby cities infamously tried to dismantle the tents in front of City Hall. In a confrontation lasting more than 24 hours, officers deployed tear gas, rubber bullets, flash bang grenades and pepper bombs, injuring dozens, including Scott Olsen, a 24-year-old veteran who had served two tours in Iraq.

Logs from Nov. 2-3 — during Oakland's general strike, first port shutdown, and occupation of the Travelers Aid Society building — also detail the use of tear gas and other “less than lethal” weaponry and injuries. In total, the reports on arrests and use of force, as well as complaints filed with the OPD, spanning from Oct. 25, 2011 to Feb. 11, 2012, paint the picture of an agency engaged in something akin to urban warfare against a feared enemy.

“Surveillance teams will consist of undercover officers supervised by a sergeant. They will operate from elevated positions or walk within the crowd and report threat information to the MFF commander via the surveillance team leader,” read an Oct.

24 operations memo. Throughout the day on Oct. 25, officers make note of constantly checking Occupy Oakland's website, Facebook, Twitter, and Livestream to anticipate protesters actions.

On Nov. 3, officers discuss changing the radio frequency that they were using for communication after protesters discovered it and began livestreaming the channel.

Officers also seem wary of the power of social networking to influence their strategies. Deputy Chief Eric Breshears suggests that the “port is isolated” so police should simply “surround [protesters] and start negotiating.” But the strategy is rejected with this response: “None are truly isolated. Twitter.”

OPD has come under fire in the past for the actions of undercover cops. In 2003, undercover officers admitted to leading an anti-war march during a Port blockade protest. Police ended up blasting the crowd with tear gas and rubber bullets, as well as attacking with wooden pallets and motorcycles; 50 were injured.

Officers sometimes make judgments based on class or political beliefs. In an Oct. 24 briefing, a plainclothes officer, having strolled through the encampment, reports that “the group is diverse, made up of persons including self-proclaimed anarchists, labor unions, long term homeless individuals, special cause supporters and others.”

Oakland police also noted the presence of Occupy SF protesters and groups including California Nurses United.

“We just got info that the San Francisco group is coming here in support of the Oakland folks,” Deputy Chief Jeff Israel reported on Oct. 25. On Nov. 3, he recorded protesters “at

Wells Fargo in SF now, 150-300 people. Recruiting Occupy Oakland and Occupy SF.” At another meeting three hours later, Israel reports to a meeting that “Occupy SF is sending support. Might be here already.”

But Oakland cops were less impressed by their San Francisco counterparts. OPD Chief Howard Johnson reportedly said: “SFPD is mad. They wanted to come play with us. Had 19 people. Had them protect our PAB [Police Administration Building]. Problem is, they don't have gas masks. Couldn't get close to the action.”

#### USE OF FORCE

Oakland Police have been under fire from critics and targeted with lawsuits by the National Lawyers Guild and ACLU for excessive use of force. The OPD's self-reported Incident Statistics, as well as complaints from protesters and Oakland residents, help quantify the problem.

The OPD reports 176 uses of police force at Occupy Oakland events, which include Oct. 25, Nov. 2-3, Nov. 14, Nov. 19, Jan. 7, Jan. 14, and Feb. 11. For Jan. 28, a day on which OPD made 408 arrests at an Occupy Oakland protest, UOF statistics are still “to be determined.”

The document describes several types of UOF. On Oct. 25, these included baton (26 uses), chemical agent (21 total uses), non-striking use of baton (19 times), control hold (five), four uses of “weaponless defense technique” and five uses of “weaponless defense technique to vulnerable area.” In four reported instances, police “attempted impact weapon strike but missed.”

On Nov. 2-3, police report 49 total uses of force. These include 15 baton uses, two chemical agent

deployments, six uses of “weaponless defense control hold” and eight uses of “weaponless defense technique” with one falling into the category of “to vulnerable area.” OPD also reports one “Intentional strike to head with impact weapon,” and one “strike to head—other than an intentional strike to head with impact weapon.”

On Nov. 14, the second clearing out of the encampment at Frank Ogawa Plaza that resulted in 33 arrests, the OPD reported that force was used against only one subject. The subject in question was treated with one “takedown-leg sweep” and three uses of “weaponless defense technique applied to a vulnerable area.”

On Nov. 19, Occupy Oakland engaged in a one-night occupation of a park at 19th and Telegraph, with no arrests for illegal activities but six baton strikes against protesters.

The documents also show that, since Oct. 25, the OPD has received 1,053 complaints for its Occupy crackdowns. These relate to 76 separate cases, some of which received a great deal of complaints. For example, there are 554 registered complaints about the Oct. 25 raid for “various issues, i.e. use of force, tear gas, rubber bullets, and first amendment rights violations.”

Some of the documents describing complaints have been censored; a complaint made by 113 people concerning Oct. 25 has been blacked out, likely due to “ongoing investigation.” Most of the complaints concern police violence, with residents alleging that they were struck with batons, kneed, and knocked to the ground.

Some were brutal. A complaint from Oct. 25 alleges that “Officers found a person alone, beat him, and broke his knee.” Another complainant “alleged that he was not resisting when he was arrested and OPD officers ‘pool cued’ him in the ribs ten times with a baton, knelt on his back and head, and used ‘joint locks’ on him.”

A complaint from a Jan. 7 march states that “alleged OPD officer pulled a female from her bike causing her to fall and hit her head on the ground.” Another Jan. 7 complaint: “alleged OPD officer knelt [complainant] in the back causing his spine to break.”

There are 88 complaints alleging officer misconduct from the infamous Jan. 28 “move-in day” protest. On that day, several complainants were allegedly struck in the head and face with batons. The Guardian will continue to analyze OPD documents as they become available to us. **SFBG**



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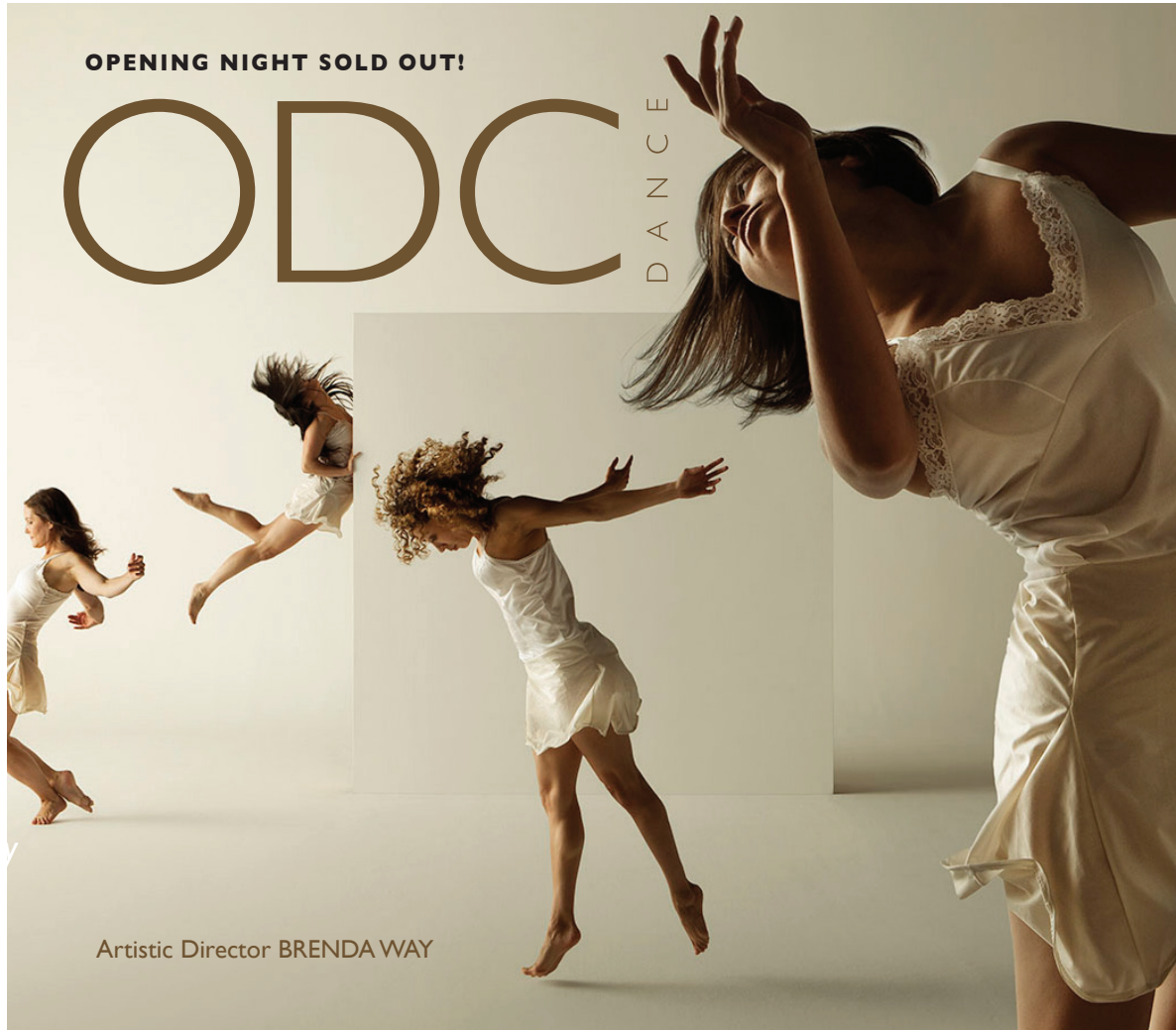
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## NEWS

**ANONYMOUS PROTESTERS WORE GUY FAWKES MASKS AT THE SCIENTOLOGY CENTER LOS ANGELES IN 2008. | PHOTO BY VINCENT DIAMANTE**



## INTERVIEWING ANONYMOUS

We chat with one of the legion of hactivists using the Internet to organize allies and attack enemies

BY Yael Chanoff  
 AND STEVEN T. JONES  
 yael@sfbg.com, steve@sfbg.com

There have always been journalists and activists devoted to safeguarding the free flow of information, but the age of the Internet has brought a new set of opportunities and challenges — and a new generation of loosely affiliated online enforcers collectively known as Anonymous.

This network of so-called "hacktivists" from around the world organize operations ranging from physical protests to cyber attacks on corporate websites, involving anything from small groups carrying out someone's idea to large groups using downloaded software to launch sophisticated attacks on high-profile villains or in defense of embattled heroes. "We are Anonymous. We are Legion. We do not forgive. We do not forget. Expect us," is a common tagline members of the group use in announcing its campaigns, often through YouTube videos and accompanied by imagery of a suit with a question mark for a head or someone wearing the Guy Fawkes mask popularized by the film *V for Vendetta*, with its theme of the masses rising up against injustice, driven by the power of basic ideas about justice (see "Remember, remember the 5th of November," 11/1/11).

The idea of the online community rising up in collective action under the banner of Anonymous first appeared around 2003, but it really caught on and went viral in the last few years, first when Anonymous organized global protests outside Church of Scientology offices in 2008 and again at the end of 2010 when Anonymous defended Wikileaks' release of secret diplomatic cables, shutting down the websites of Visa, Amazon, PayPal, and other companies that cooperated with the U.S. government in trying to freeze Wikileaks' assets.

Here in San Francisco, Anonymous helped organize and coordinate the waves of protests directed at BART in August 2011 after the agency shut down cell phone service to try to disrupt a protest of the latest fatal shooting by a BART police officer. It was through those protests that some

of the earliest organizers of Occupy San Francisco say they met and began working together, and Anonymous has shown strong support for the Occupy movement.

So, for this year's FOI Issue, we decided to chat up an Anonymous member who is active in the group's discussions on its Internet Relay Chat (IRC) channels, which are hard to find and prone to being shut down whenever someone fears security has been breached. The following are excerpts from that interview:

**SFBG** Is there a philosophy behind the work Anonymous does?

**ANON** You should really ask the hive mind. We are all Anon, not just a single person. But I will answer you. There are a few things that bind all of Anon together: Justice, freedom, personal joy. We just want to live our lives normally and happily, and we believe there is a power stopping us from doing so, so we decided to band together and do something about it.

**SFBG** I've written a lot about Occupy and it's the same thing: Everyone can only represent themselves.

**ANON** Occupy is the next step, I believe. But that's just me. Occupy is the forum where people gather transferred into the real world. It's just one manifestation of the hive mind in reality. There may be another one in the future.

**SFBG** How is organizing with Anonymous different from organizing in the real world?

**ANON** Safer I suppose. Convenience. We are only at the mercy of what's out there in cyberspace. We aren't going to be beat down by a cop who has gotten drunk on power. In the real world, it's dangerous to gather in numbers. It's come to a point where even a little dissent under the First Amendment can turn you into an "enemy" of a country you love so much.

Anon, we are people. We come together. We feel like doing something, we do it. We separate; it's not always the same people. There is very, very, very little organization.

**SFBG** How does Anonymous tend to organize? Are raids the most common form of political protest?

**ANON** Raids can be and cannot be, depends on your mood. Sometimes it is, sometimes it's not. I have personal views on raids as a protest. But all I can say to that effect is, it is simply one means of a protest. There is no damage. Just an online sit-in.

**SFBG** Can you describe how that process works, in which some ideas turn into action and some just remain ideas?

**ANON** People just agree on it, or talk about which is a good idea and which is a bad one. You see it every day on the IRC channel, for example. The bad ones we disagree on. We all input into one another's conversation. Even if our idea is wrong and we see truth in another, there is no judgment for being wrong.

**SFBG** What about people who aren't great with computers or would have no idea how to find this chatroom. Would they be helpful? Would you want them to get involved?

**ANON** There are Anons everywhere. They talk to people and show them how to get here. I've showed people and others in this room have showed people. And this is just one congregation. There are many. Yes we want more people involved. We want the average Joe to be involved. You don't need computer skills to be a part of anonymous. Just ideas, or questions. Just wanting to search for the truth of the world.

**SFBG** Does Anonymous have ideas and faith everyone in the group believes in?

**ANON** No. There are some ideas, but no faith. Faith, I believe, is really personal. But ideas, yes, we have many. And everyone ideas are important, whether they are brilliant or stupid, because they are another person. I guess respect and appreciation for other people for who they are is something we all agree on.

**SFBG** Websites targeted for recent raids have included those of the Vatican, AIPAC. How would you describe the pattern or category that most targets fit into?

**ANON** I guess I could say, corrupt. And there is proof of corruption. We don't ever move without proof. But other than that, I am not at liberty to say.

**SFBG** It's not based on corporate greed or crimes?

CONTINUES ON PAGE 10 >>



# FREEING THE INFORMATION

Award winners represent the broad array of those who work for public accountability

BY SPJ'S FOI COMMITTEE  
news@sfbg.com

The Society of Professional Journalists, Northern California chapter, will honor champions of the First Amendment at the 27th annual James Madison Awards Banquet on Thursday, March 15, at the City Club of San Francisco.

**WILLIAM BENNETT TURNER**, who has spent his career defending the First Amendment and civil rights, as well as 25 years teaching new generations of journalists and attorneys, is to receive this year's Norwin Yoffie Award for Career Achievement from the Society of Professional Journalists, Northern California Chapter.



Turner heads a list of a dozen recipients of the James Madison Awards that SPJ NorCal presents annually to champions of the First Amendment and freedom of information.

In his legendary career, Turner has argued three cases before the U.S. Supreme Court, two on First Amendment rights, published more than 40 law review articles and taught First Amendment law at the University of California, Berkeley, for 25 years. He was instrumental in overhauling conditions in the Texas prison system and in 2011 he published the critically-acclaimed book, *Figures of Speech: First Amendment Heroes and Villains*.

The Yoffie award is named for one of the founders of SPJ NorCal's Freedom of Information Committee, who as an editor and publisher of the then-family-owned Marin Independent-Journal was a vigorous advocate for transparency and accountability in the public-services sector. Other honorees are:

**ROGER WOO**, a teacher at Tokay High School in Lodi, California, has forged a strong reputation for quality teaching over decades of instruction. He has seen the work of his students recognized hundreds of times for stories, photos and layout. And in the words of a former student, now a newspaper publisher, Woo taught ethics, pride, and professionalism. Woo will be honored with the Beverly Kees Educator Award, named for a late, former SPJ NorCal president who was an educator and nationally recognized journalist.



**ATTORNEY CINDY COHN**, legal director of the Electronic Frontier Foundation, will receive the Legal Counsel award for her litigation and oversight of countless significant First Amendment and open government cases. She is currently challenging the National



Security Agency for alleged spying on the communications of Americans.

**ERIN SIEGAL** is being honored in the Author category for her investigation of human rights abuses in Guatemala's adoption industry, as well as the U.S. government's role, in which children have been stolen, sold, and offered as orphans to well-intentioned Western parents. Her book, *Finding Fernanda*, has received wide acclaim.



**THE HERCULES PATCH**, the local news site operated by America Online, receives the News Media award for its dogged tracking of the questionable financial management practices in the East Bay city of Hercules. Patch produced more than 13 investigative stories and 100 daily stories, and created 20 databases to follow the money.

**THE SAN FRANCISCO CHRONICLE**, also will be honored in the News Media category for keeping a spotlight on the aftermath of the deadly PG&E natural gas line explosion and fire in San Bruno. The Chronicle's persistence on the story kept readers abreast of the political fallout, the bureaucratic failings, and reform measures meant to prevent another such disaster.

**TIM REDMOND**, executive editor of The San Francisco Bay Guardian, receives the Professional Journalist award for his investigation of state agencies' legally questionable acquisitions of a drug used for lethal injections that is no longer produced in the United States.



**PATRICK MONETTE-SHAW**, this year's Advocacy award recipient, spent nearly two years following a crooked money trail to expose mishandling of millions of dollars at San Francisco's Laguna Honda Hospital. The scandal he reported in the Westside Observer and his *examiner.com* articles led to an investigation of the city controller's Whistleblower program.



**SUSIE CAGLE**, a cartoonist and journalist, has earned this year's Cartoonist Award for her dedicated reporting on Occupy Oakland and for portraying the confrontation through her art. Additionally, she stood up for the rights of all journalists after being arrested at an Occupy Oakland rally that turned violent.



**CITIREPORT.COM**, produced by Larry Bush, gets the accolade in the

CONTINUES ON PAGE 10 >>

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## NEWS

### INTERVIEWING ANONYMOUS CONT>>

**ANON** I am really not at liberty to say. Anons come from all walks. We attack what we think is wrong, as a collective. It doesn't always have to be corporate greed. It has to be crime. Personally I don't care how greedy a company is. But when they do something wrong, I react. I'm sure there are some like minds in Anon, but I can't speak for everyone.

A good example is back when PayPal, Mastercard, and Visa refused to release funds to Wikileaks. The money belonged to Wikileaks and the middle men would not release it. The money was donated, and they refused to release it...We saw it as wrong. It also hurt the free flow of information, of revealing what's going on behind closed government doors. Who are they to decide those things should be kept secret? The people want to know and they should know. I suppose this brings us to another of Anon's ideas that we mostly believe in, transparency.

**SFBG** Is there anything that should be kept secret?

**ANON** When it comes to governments, no. When it comes to personal life, yes.

**SFBG** What about personal lives of government officials?

**ANON** Of course that should be kept private. But when it involves the rest of the country, we are at an impasse. If they want certain details kept private, fine by me. But if they want to make back door deals, that is wrong. People should know what the government is doing. The only place where secrecy can be defended that I see at this moment is military defense, but even that can be easily corrupted. So we want to know.

**SFBG** What about Bradley Manning's alleged leaks? Those were about the military.

**ANON** Personally, I think there is a danger. But as a whole, we want to know. Because secrets left in the hands of a few can become corrupt. We should all understand one another.

It sounds like an ideal, but universal brotherhood, why is it so far off a thought? Why can't we all just understand one another instead of going out and fighting? A lot of wars in the past have had many secrets, many back door dealings, many deaths that could have been avoided. If people just knew everything that happens all the time, if people just knew the truth, wouldn't we care more?

**SFBG** Care more about what?

**ANON** About others. We are human, we laugh, we love, we share joy, we stand by and help people. This type of society is separating us, the Internet unites us. It's what being a human being is about. We are a whole as a species, not an individual,

**SFBG** A sense of community is an important part of it?

**ANON** I don't know, but I suppose it does hit our need for belonging. It's just one place we belong. A community is the side effect I think of just coming together and

sharing ideas. Not a bad side effect, but a side effect nonetheless

**SFBG** How does the concept of diversity factor into this? It could be all old white men in Anon and no one would know, but that could still affect what ideas come out.

**ANON** Well, because personally I am not old or white — as to my gender, I'll keep that anonymous — and I am a part of it. I share ideas. I couldn't care less. It's the ideas that unite me to other Anons. Some ideas do separate me from some, but there is middle ground everywhere. And true news and an open mind, I believe, can help people find middle ground. **SFBG**

### FREEDING THE INFORMATION CONT>>

Community Media category for shining a bright light not only on San Francisco government but also on the city's Byzantine political world. Bush, as editor and publisher, has spent nearly 30 years fighting to keep city government publicly accountable.

**ALLEN GROSSMAN** is the recipient of this year's Citizen award for his efforts over the past several years to advance open government at San Francisco City Hall, whether by prodding the city's Sunshine Ordinance Task Force to hold agencies and public officials accountable or by prying loose disclosable records that Ethics Commission staff aides wanted to withhold.

**THE BAY CITIZEN**, which put campaign finance data to good use, is to receive the Computer-Assisted

Reporting award for its detailed political database on the San Francisco mayor's race in 2011. The Bay Citizen made it easy to track contributions of every stripe. In addition, The Bay Citizen's use of police records and public input has produced a highly interactive chart of bicycle accidents, letting riders pinpoint the most dangerous routes in the city.

The banquet will be held at the City Club of San Francisco, 155 Sansome St., in San Francisco, between Pine and Bush Sts. A no-host reception at 5:30 p.m. will be followed at 6:30 p.m. by the dinner and awards ceremony. Tickets are \$50 for SPJ members and students, and \$70 for other attendees.

The James Madison Freedom of Information Awards is named for the creative force behind the First Amendment and honors local journalists, organizations, public officials, and private citizens who have fought for public access to government meetings and records and promoted the public's right to know and freedom of expression.

Award winners are selected by SPJ NorCal's Freedom of Information Committee. **SFBG**







# POWER PUFF

**HERBWISE** I remember the first time I saw photographer Robyn Twomey's work — talk about simpatico. It was a huge print of a photo of an elderly woman sitting in front of a piano and a mirror with an immense Persian cat, lighting a joint firmly held between her lips. I'd never seen anything like it — documented in a gallery, that is.

In some version of my future life, I'd like to make a nest inside Twomey's photographer bag and travel the country with her. Not that she'd need my services. Her shots speak loudly, from her descriptive portraits of T.I., Bill Gates, Rosie O'Donnell, and Attorney General Kamala Harris to her equally dignified series on penitentiary residents.

Small wonder that the smoke-filled photos of Harborside Health Center's women patients (originally shot for a Fortune Magazine feature) are part of the Mission Cultural Center for Latino Arts' new group exhibition “Solo Esas Mujeres”, which opens Sat/17. The show assembles the work of 14 female artists in an effort to reaffirm feminine power through its documentation.

So of all the females that Twomey's captured throughout her career, why use the shots of these cannabis smokers for this particular exhibition? Perhaps these females — all of whom use the stuff for real serious medical conditions — have the most need of documentation. Easy access to medical marijuana is important, oh federal government of ours. Hey Robyn, any chance of getting Harris out to the Mission for the opening reception? I can help host. **(Caitlin Donohue) SFBG**

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MID-DAY BUZZ: SPUNKY SANDWICHES AT SOUTHIE (LEFT) AND SWEET WOODRUFF'S BUSY OPEN KITCHEN. | GUARDIAN PHOTOS BY VIRGINIA MILLER



## LUNCH LAUNCHES

BY VIRGINIA MILLER  
virginia@sfbg.com

**APPETITE** Lunch-hour quality advances around town with a slew of notable openings or recently launched lunch menus. In a two part series (stay tuned for next week's installment), here are some of the best new mid-day meals.

### NOMBE

Nombe faced a bit of a struggle recovering from uber-talented chef Nick Balla's departure to Bar Tartine. The Mission izakaya now boasts of new executive chef Noriyuki Sugie, who has cooked in NY, Chicago, France, Sydney and the like. With Sugie's cooking, Nombe proves to be as much a gem as it ever was. An excellent sake list and caring service set it apart, but wait till you try Sugie's ramen (thankfully just added to the dinner menu in addition to lunch). There's a lot of great ramen out there, but I tend to be one of the unconverted who registers ramen's comfort factor but can often find the taste bland. I realize once I finally fulfill my dream of traveling to Japan, I may change my mind, particularly if ramen tastes like Sugie's.

Order: Ramen noodles are house made, subtly chewy, with accompanying meat. While I enjoy options like oxtail, my favorite is a heaping bowl of beef cheek ramen (\$13). The tender meat is savory and robust... and, oh, the broth! No blandness here — it's layered with flavor. Scallions, mushrooms, umami foam, and soy-marinated egg add extra dimension. If not ordering sake, try the matcha ice milk or lavender oolong ice tea (\$4 each) to drink.

2491 Mission, SF. (415) 681-7150  
www.nombesf.com

### 903

Laid-back Bernal Heights claims one of the best new lunch spots in town. 903 just opened weeks ago from owners of nearby Sandbox Bakery. As with Sandbox, Asian influences enliven American food. The former Maggie Mudd's space was dim and unmemorable, but they've transformed it with soothing colors, flowers, a communal table, and bench dotted with pillows. There are bento boxes of chicken tsukune or miso salmon, while the bulk of the day-time-only menu is sandwiches and a few breakfast items.

Order: Crispy shrimp balls in a challah hot dog bun (\$8.50) may not jump off the menu, but juicy shrimp lightly fried in three crispy balls in a bun are delightful, particularly with garlic aioli, Sriracha, and sweet and sour plum sauce. The one vegetarian sandwich is no afterthought. Baked tofu (\$7.50) has more texture and flavor than is typical on a "burger bun" made entirely of rice (which is also available with the Japanese karaage fried chicken sandwich). Pickled carrots, soy tahi-ni, baby greens, and a layer of nori complete the sandwich.

903 Cortland, SF.

### SWEET WOODRUFF

The TenderNob has a new destination café in Sweet Woodruff, the casual second space opened by owners of upscale Sons and Daughters. With an open kitchen, high ceilings, muted gray-blue walls, and stools lining rustic wood counter tops, the place feels completely San Francisco, with expected gourmet elevation of sandwiches and casual dishes. Takeout is ideal for nearby workers, but giant, corner windows make it a welcome place downtown to linger.

Order: Pheasant hot pocket (\$7) is the most playful of early offerings. A flaky phyllo pastry stuffed with peas, carrots, and, of course, pheasant is warm and comforting. Cream of parsley root soup (\$6) nurtures, set apart with green garlic, pine nuts and a welcome tinge of sweetness from golden raisins. A suckling pig sandwich (\$9.50) is appropriately tender, contrasted by pickles, though with ghost pepper aioli I expected serious heat (not so). For dessert, a peanut and sweet soy tart (\$4).

798 Sutter, SF. (415) 292-9090,  
www.sweetwoodruffsf.com

### SOUTHIE

While I enjoyed Rockridge's Wood Tavern from the first time I visited years ago, I didn't exactly rush out after hearing about its sandwich offshoot last year on the same block, Southie. Do we really need another pork sandwich spot in the Bay? But I was pleasantly surprised to find Southie's sandwiches among the better I've had all year. Wine on tap makes lingering at high tables in the narrow space a pleasant lunch respite.

Order: A Dungeness crab roll (\$18) trumps most crab sandwiches. On a buttery brioche, it explodes with succulent crab meat. Celery root remoulade and Meyer lemon brown butter elevate it to near perfection. An expensive sandwich to be sure, but there was no skimping on the crab. "Spicy Hog" (\$10) is the popular pulled pork sandwich on an Acme roll. Again, it seems everyone is doing a Southern-influenced pork sandwich these days, but Southie's is strong, loaded with coleslaw, pickled jalapeno, and lime aioli.

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# LOOK SMART

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** Hedgehog's in the tub, watching one preseason baseball game on her cell and listening to another on her laptop. Which is nothing. By the end of the season last season she was streaming four games at a time, screaming at umpires in her sleep, and requesting hot dogs for breakfast.

This year, I don't know what she's going to do about the buns.

I do know (because she told me) that Jason Varitek has retired, Omar's still ticking, with Toronto, and Cespedes went to Oakland. Not to mention Manny Ramirez. I sure hope he succeeds here.

Seriously, there is no one in the tainted world of Major League Baseball I would like to see redeem himself more than Manny Ramirez. 'Cause I have his rookie card, yes, but also 'cause I like the A's now that Brad Pitt and Jonah Hill work for them.

Moneyball didn't win any Oscars, did it? Damn. You know, this was the first year in my life that I actually watched the damn show. And cared. Mostly about Brett McKenzie, but also, thanks to my baseball and movie lovin' lover, I saw all eight of the best picture nominees this year — up from my previous record of "part of one."

Speaking of gluten, we were at 21st Amendment and someone was buying us beer but Hedgehog couldn't drink it, so I had to. Extending which logic to and through the impending baseball season, I see me eating a lot of hot dog buns.

The beer, at least, was good. Of course, being a brewery, 21st Amendment brews its own. So there was that. We had managed, miraculously, to find a place to sit in the balcony. There was a party on — friends of Hedgehog's and friends of theirs. Meaning, with all due respect: geek geek geek geek geek.

At one point I risked losing my seat in order to go order us some food. I had to wedge and hammer my way through throngs of people standing in circles and all looking at their smart phones instead of each other. Or me.

"Excuse me," I kept saying.

And they kept not hearing me or seeing me.

Nothing inspires human cluelessness quite like a smart phone. Since I got mine, for example, I have forgotten how to get anywhere by car or read a book.

Nevertheless, food is a basic human need, as is a path to the bar. So I folded up a few of these diligent researchers, tucked them under my arm, and carried them down the stairs, across the restaurant proper, and to the curb — and I don't even think they noticed!

While I was down there, I tried to place our order with a waitress, but she said if I was sitting upstairs I had to order my order at the bar up there.

The bartender at the bar up there — he's my new hero. So cool. I guess all bartenders are cool, but this cat, entrenched in his tiny half-circle domain, was completely swamped by drink and food orders, bejangled by reaching arms and credit cards, and — as far as I could tell — never lost a bead of sweat over any of it.

So here's to him, whoever the hell he was and hopefully still is.

Against incredible odds, my new favorite bartender maintained complete control of every single person's order, and special requests, and change, and where they were sitting if they were lucky enough to have a seat. Like me.

I would have hated to have had to eat my burger standing up. It was a big and juicy one with grilled onions and jack cheese on the best bun ever. Sorry, Hedgehog.

I'm sure the chicken tacos without the tacos were pretty good too, but really, the burger was outstanding. With a salad. You can get fries or homemade kettle chips, too.

First Giants game we go to this season, I'm a make us stop at 21st Amendment before or after for a do-over of that burger.

What am I saying???

First Giants game we don't go to, that's the time for 21st Amendment. Middle of the fourth ...

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## WEDNESDAY 3/14

### "HISTORY OF THE IRISH COFFEE AT THE BUENA VISTA CAFE"

Those hurting from lurid leprechaun depictions could do worse than attend San Francisco's Crossroads Irish American Festival (going on now through April 7) for legitimate, culturally relevant fire-inspired happenings. Lectures, live music, dance — and don't worry, this is no stodgy teetotaler lineup, either. Visitors to the California Historical Society today can check out the group's collection of artifacts of (and a presentation regarding) that very San Francisco of beverages, the Irish coffee. Ephemera from the drink's progenitors at Buena Vista Cafe in Fisherman's Wharf, correspondence with the Irish Consul, drink propaganda going back decades. A trip to your favorite cozy bar to sample a cup is required post-exhibit. (Caitlin Donohue)

5:30-7:30 p.m., free with RSVP (rsvp@calhist.org or 415-357-1848, ext. 229)  
California Historical Society  
678 Mission, SF  
www.irishamericancrossroads.org

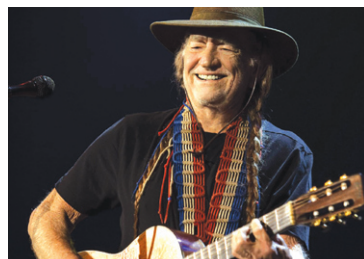
## WEDNESDAY 3/14

### THE KNUX

Hailing from "the real New Orleans" where "every day was hell," the Knux isn't fucking around. Brothers Kentrell "Krispy" Lindsey and Alvin "Joey" Lindsey wear skinny jeans and Converse, but if you call them hipster rappers, they will crush you. The Knux released its second full-length album, *Eraser*, last September and seem to play shows as frequently as humanly possible. Their heady brand of hip hop integrates elements of punk and garage rock, and most of their songs are at least a little bit (if not entirely) about sex; drugs figure in prominently, too. Joey has called their performances "a musical orgasm on stage." Tempting. (Mia Sullivan)

With Vibrant Sound, the Cuss  
9:30 p.m., \$12  
Café Du Nord  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

## THE KNUX SEE WEDNESDAY/14



## THURSDAY 3/15

### WILLIE NELSON

"Outlaw" is a term that tends to be thrown around a little bit too liberally these days, particularly when it comes to discussing musicians — but one man that undoubtedly deserves that title is Willie Nelson, whose five-decade and counting career as a singer, songwriter, poet, author, and social activist has been forged entirely on his own terms. Known for his own recording hits, his partnerships with people such as Johnny Cash, his slew of songwriting successes (notably the classic tune "Crazy," as made famous by Patsy Cline), the 78-year-old icon continues to prove that he is a musical and social force to be reckoned with. (Sean McCourt)  
With Pegi Young and the Survivors  
8 p.m., \$55  
Fox Theater  
1807 Telegraph, Oakland  
www.thefoxoakland.com

## THURSDAY 3/15

### SAN FRANCISCO DANCE FILM FESTIVAL

Now San Francisco really has reason to brag about its Dance Film Festival.

The first two editions of the fest packed 'em in, not because of big names but because the selections, mostly shorts, were so varied and, for the most part, mesmerizing. This year the festival boasts three different programs in three different locations, with 23 films (including four feature-length documentaries) from



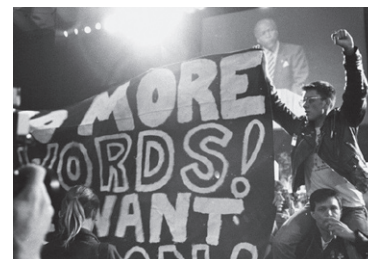
ten countries. A particularly fine doc is Joffrey: Mavericks on American Dance, which has an additional post-fest screening at the Balboa Theater on Mon/19 (www.balboamovies.com). As the film demonstrates, Robert Joffrey was one of America's most adventurous artistic directors, both in terms of commissioning new work and restaging historical ones. (Rita Felciano)

Through Sun/18, \$10-\$100  
Various locations, SF  
www.sfdancefilmfest.org

## THURSDAY 3/15

### "LIFE AND DEATH IN BLACK AND WHITE: AIDS DIRECT ACTION IN SAN FRANCISCO, 1985-1990"

Last month's splendid display of well-selected AIDS quilt panels in the Castro (which commemorated dozens of passed community



members), excellent local HIV oral history doc *We Were Here* (which should have won the Oscar), and recent fetishization of early 1990s gay party music in the clubs (which ... don't ask) have opened a fascinating wormhole into the recent — and recently unspeakable — past. The invaluable unearthing of contemporary gay history continues: we've moved from the Milkeolithic into the HIVoscene. The GLBT History Museum's new exhibition "Life and Death in Black and White" will help dig even deeper, bringing important and inspiring ACT-UP and other protest photographs by Jane Philomen Cleland, Patrick Clifton, Marc Geller, Rick Gerharter, and Daniel Nicoletta to light. (Marke B.)

Through July 1  
Reception tonight, 7-9 p.m., \$3-5  
GLBT History Museum  
4127 18th St., SF  
(415) 621-1107  
www.glbthistory.org

## FRIDAY 3/16

### LINDSTRØM

We should all hold off final judgment at least until Mungolian Jet Set makes its way over here, but otherwise, Hans-Peter Lindstrøm is currently Norway's funkiest export

— if for no other reason than that the electronic musician has been anointed by having prog-rock legend Todd Rundgren remix his latest single, "Quiet Place to Live." It's an inspired move, particularly since the album it comes from — *Six Cups of Rebel* — has the same anything-goes eclecticism that marked Rundgren's work. The result, which features Lindstrøm's vocals for the first time, plays like a post-disco version of cuts from Rundgren's 1973 prog classic *A Wizard, a True Star*. (Ryan Prendiville)

With Magic Touch, Conar, Solar, and more  
9 p.m., \$18  
Mezzanine  
444 Jessie, SF  
(415) 625-8880  
www.mezzaninesf.com



## FRIDAY 3/16

### HOT BUTTERED RUM

This friendly San Francisco-based quintet delivers twangy bluegrass bliss with its signature woodwind accents. Heavily influenced by jam giants like the Grateful Dead, Phish, and Béla Fleck, Hot Buttered Rum's music is light, fun, and compositionally lush. Although HBR has developed a jammy, improvisational style and reputation over the years, the group focused more on songwriting while making its latest album, *Limbs Akimbo*. Band member Erik Yates (banjos, guitars, woodwinds, and vocals) has described the album as "deeper" and more reflective of struggle than its previous work, which explored utopian themes like backpacking, first love, and materialism. Did I mention most of these men were reared in Northern California? (Sullivan)

With Cornmeal  
9 p.m., \$21  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.gamh.com

## FRIDAY 3/16

### LAYO & BUSHWACKA

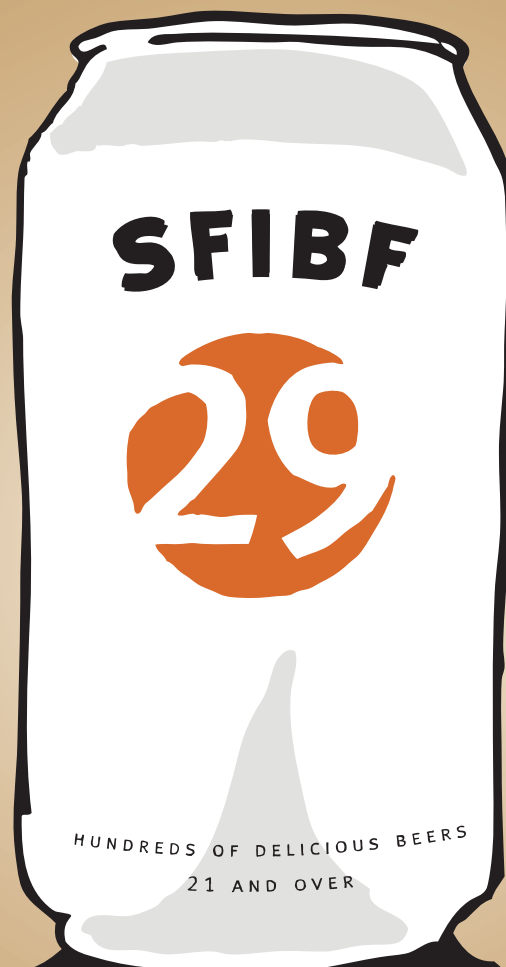
Matthew Benjamin and Layo Puskun first joined forces in the

CONTINUES ON PAGE 16 >>





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TICKET SALES: FRIDAY, MARCH 16<sup>TH</sup>, 10<sup>AM</sup>

[TICKETWEB.COM](http://TICKETWEB.COM) \$65





## SATURDAY/17

CONT>>

1990s during the hustle and bustle of London's acid house scene. Since then, the affectionately dubbed DJ-producer duo Layo & Bushwacka continue to pump out tracks that straddle the fence between pounding techno and groovy house music on their own Olmeto Records. "Love Story," from their 2002 release *Night Works*, remains the seminal example of their classic, no-frills tech house, with vintage-sounding vocals and catchy melodies layered over driving beats.

(Kevin Lee)

With !K7, Ripperton, Eduardo Castillo, VOODOO, and Brandt Brauer Frick

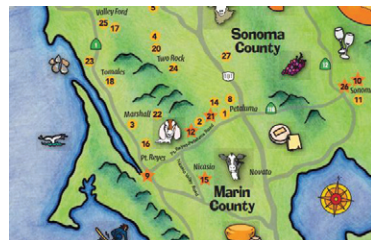
9:30 p.m., \$20

Public Works

161 Erie, SF

(415) 932-0955

www.publicsf.com



## SATURDAY 3/17

### SONOMA MARIN CHEESE TRAIL

Wine country tours are all well and good — until it's your turn to be the designated driver. Enter the cheesemaker tour, brought to you courtesy of the California Artisan Cheese Guild. The association's nifty new map has directions to 27 producers of blue, washed rind, semi-soft, and surface-ripened wonders in Sonoma and Marin Counties, from Tomales' Ramini mozzarella (made from the milk of water buffalos) to the Italian-style snacks of Sebastopol's Bohemian Creamery. Samples and tours are available at many of the cheeseries, consult your handy (available online) map for which ones are which. Two different 50-mile driving routes await you, as does — perhaps less explicitly — a picnic in the high grasses, or perhaps sunny sand dunes with a wheel or three. (Donohue)

Ongoing

Various cheesemakers, Sonoma

and Marin Counties

www.cheesetrail.org



## SATURDAY 3/17

### ROBERT GLASPER EXPERIMENT

Following his singular and hilarious performance with Reggie Watts at Yoshi's last month, pianist Robert Glasper returns, this time with his full band.

The Robert Glasper Experiment has just released *Black Radio*, in which Glasper seems to be taking a shot at infusing some life back into jazz as well as raising the bar back up on popular music. Prominently blending jazz, R&B, and hip-hop, the album features collaborations with Erykah Badu, Lupe Fiasco, Mos Def (a.k.a. Yasiin Bey), and many others, as well as an unexpected cover of Nirvana's "Smells Like Teen Spirit." The assuredly tight band will feature guest vocalist Bilal at these dates. (Prendiville)

Tonight, 8 p.m., \$20-\$25

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www.thenewparish.com

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www.brickandmortarmusic.com



## SATURDAY 3/17

### KAFANA BALKAN

A few short years ago, it seemed like wild Balkan dance parties were everywhere. Not so left-field a concept! (And not just because we have a sizeable population of hard-partying Eastern European immigrants.) The whirling Romany, a.k.a. gypsy, tunes and wanderlust ethos served as perfect redux for post-playa burners, California dreamers, nomadic spirits, and

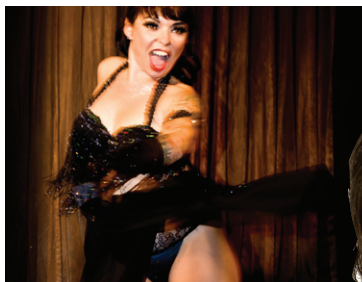
techno-fatigued clubgoers. The music's woozy brass oompahs, astonishing accordion flights, and multiple time-signatures tapped into familiar, ecstatic Norteño, Irish jig, and polka veins while appealing to musical intellectuals and enthusiastic dancers. Some great gypsy parties remain, especially at Amnesia Bar in the Mission. But hoist your glass of rakija for the return of one of the largest and best: Kafana Balkan swings back into action with fantastic DJ Zeljko and a live blast from the Brass Menazeri ensemble. It'll be rather good-insane. (Marke B.)

9 p.m., \$10

Rickshaw Stop

155 Fell, SF

www.rickshawstop.com



## SUNDAY 3/18

### BARBARY COAST BURLESQUE

Consider the bunny. Scotty the Blue Bunny that is, a azure span-dex-clad gent whose providence could only be, and sure enough is, San Francisco. Scotty stalks the stage in transparent plastic stripper heels and towering blue wabbit ears, a walking, talking, anthropomorphic vaudeville game. Would

you believe he's not the main attraction in his own troupe? No, no, that honor must be bestowed upon the betasseled lovelies of the Barbary Coast Burlesque, formed in 2006 by the elegantly-monikered Bunny Pistol. This, friends, is retro-sex — sleek and classy Burly Q in a city that does it very well. Check out this month's Barbary Coast showcase at the equally impressive Yoshi's, and resist the urge to hop-hop-hop onstage to join in the fun. (Donohue)

8 p.m., \$20

Yoshi's San Francisco

1330 Fillmore, SF

(415) 655-5600

www.yoshis.com

## TUESDAY 3/20

### DEICIDE

Led by singer-bassist Glen Benton, Deicide has been storming stages and terrorizing the music world for nearly 25 years with their Florida-bred brand of death metal, stirring up controversy with their anti-religion lyrics, offstage antics, and (of course) their extreme sound. Returning to San Francisco on the "March of Death 2012" tour in support of their latest album, last year's *To Hell With God*, fans can expect nothing less than a night of brutal blast beats, demonic vocals, and thrashing guitars. (McCourt)

With Jungle Rot, Abigail Williams, and Lecherous Nocturne

8 p.m., \$25-\$28

Regency Ballroom

1290 Sutter, SF

www.theregencyballroom.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## LINDSTRØM SEE FRIDAY/16





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**THE BAD PLUS** APR 13-15

For tickets and dinner reservations go to [yoshis.com](http://yoshis.com) or call 415-655-5600 (SF) / 510-238-9200 (OAK)  
All shows are all ages. Open for dinner nightly at both locations. Check [yoshis.com](http://yoshis.com) for easiest way to reserve your seats.





# COCK SPARRER IS MATES FIRST

The chummiest punk band you've never heard of celebrates 40 years

BY SEAN MCCOURT  
arts@sfbg.com

**MUSIC** While it may not be a household name in the mainstream music world, Cock Sparrer has been one of the most beloved and influential bands in punk rock for four decades and counting.

Hailing from the East End of London, childhood friends Colin McFaull, Mick Beaufoy, Steve Burgess and Steve Bruce — who all remain members of the group today, along with Daryl Smith, who joined in 1992 — formed the band in 1972.

I first encountered Cock Sparrer blasting out of a stereo at a friend's house in high school during the mid-1990s, and became an immediate fan of its powerful, sing-along anthems propelled by simple, yet infectiously catchy and memorable melodies and hooks. This is all with lyrics that — while written about growing up working class in England — anybody who grew up in a similar environment could relate to regardless of geography.

A few years after I was bitten by the Sparrer bug, it was announced that the band would be coming to the United States to play a few shows, something it had never done before. One of those gigs in 2000 was at the Great American Music Hall in San Francisco, so I made the trek up the coast from Santa Cruz with a

big group of friends, and we were not disappointed — it was an amazing experience, a huge sing-along that felt more like a giant party than paid concert.

Two return shows in 2009 in the city delivered the same adrenaline and endorphin rush, as did the one I flew to Las Vegas for last year. Local fans can rejoice again, as Cock Sparrer will be gracing us with its presence at two special 40th anniversary shows at the Warfield, co-headlining with Rancid, which will be marking its 20th year.

"We wanted to celebrate our 40th birthday with some special shows and when the opportunity came up to return to San Francisco, we jumped at the chance," singer Colin McFaull told me from his home in England. "The city holds a special place in the history of Cock Sparrer and we love playing there."

McFaull points to the fact that band was born out of a group of friends, and that they all remain close, as one of the main reasons that Cock Sparrer has managed to survive for so long, and outlast many of its punk contemporaries.

"We've always maintained that we are mates first and band second. We tend to do things at our pace and on our terms. Someone once described us as 'the biggest little band you've never heard of' and we like that."

Forty years ago, when the group first got together, this frame of mind was in place — it informed the naming of the band. "We wanted to have a name that was synonymous with where we came from — it's just an old East London term of affection and means 'friend.'"

Despite the fact that Cock Sparrer has influenced generations of streetpunk and Oi bands, and the group plays to sold-out crowds when it does venture out to perform live, all the band members still have regular jobs back at home in England — which McFaull says he is perfectly fine with.

"It would be possible to earn more from the band but that's not really what we're about — we've never taken ourselves too seriously, there are no egos in Cock Sparrer, we wouldn't allow it. We don't believe in putting on rock star airs and graces."

"We're the sort of band that you'll find in the bar of the venues we play chatting to fans and on the odd occasion even buying the beers." **SFBG**

## COCK SPARRER

With Rancid and Factory Minds  
March 23-24, 8 p.m., \$30 (March 23 sold out)  
Warfield  
982 Market, SF  
[www.thewarfieldtheatre.com](http://www.thewarfieldtheatre.com)

## PIRATES PRESS: A USER'S GUIDE

**MUSIC** In today's modern music world, when iTunes and MP3s have dominated the mainstream market, and digital distribution is now the norm, a lot of vinyl aficionados wax nostalgic about the thrill of buying a new record, pulling out the disc, checking out the gatefold art, reading the liner notes, and enjoying a multifaceted musical experience.

Although vinyl records obviously never really went away, the quality of releases declined steadily over the years as consumer demand waned and the number of manufacturers around the world dwindled. But that void has been filled by — among other indie labels — local imprint Pirates Press Records. The independent manufacturer and record label has been reissuing Cock Sparrer's older records; it also released a live LP/DVD, *Back In SF*, recorded in 2009 at the Pirates Press fifth anniversary party at Great American Music Hall.

Eric Mueller, 31, started Pirates Press in 2004 out of a love for vinyl, after he grew disillusioned with the way he saw another manufacturer he was working for treating their clients and employees.



"I decided to take my business and hard work and put it elsewhere, and did it with people who were of like-minded motivations," says Mueller in his office in Potrero Hill, surrounded by an array of records and posters that Pirates Press made. He added, "We're all super big vinyl nerds — it's fun to make records, and we enjoy collecting the products that we make."

That mindset, that a record doesn't have to simply be a medium by which one listens to music, is palpable when browsing through the company's releases. Brightly colored vinyl, picture discs, and even specially-shaped records — designed locally, and manufactured at a special pressing plant in the Czech Republic — display the label's rich artistry and imaginative outlook on the industry.

"We've developed a lot of new products and technologies — we have proprietary software and hardware that allows us to cut records in a completely unique way from every other manufacturer," says Mueller.

Another example of the company's innovation is its current focus on flexis — thin, flexible discs that were popular inserts in magazines and other publications in the past, but have mostly ceased to be made. Thanks to three years worth of work by Pirate Matt Jones, 29, advances in materials and manufacturing have helped Pirates Press make flexis that sound far superior to those of the past — the company is even starting to make paper postcards with grooves that play music.

The label, which pressed nearly 1.75 million records last year, has certainly grown since it began as a bedroom operation, but the initial goals remain the same: try to make the process as easy as possible for all involved — something Mueller proudly stands behind.

Mueller is also proud of the artists that Pirates Press Records is releasing: punk icons such as Cock Sparrer along with up-and-coming local bands.

"It's like 'punk rock Robin Hood' in a sense," Mueller says. "I can make money pressing records for everybody under the sun, big label, small label — and turn around and take some of our profits and reinvest them into music that everybody in the office stands behind." **(Sean McCourt) SFBG**

[www.piratespress.com](http://www.piratespress.com)





ADDICTIVE 2011 RELEASE *THE ELDER SCROLLS V: SKYRIM* WON GDC'S TOP CHOICE AWARD.

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## BEYOND THE GLITZ AT GDC

**GAMER** There are only so many times we can celebrate the world's top-selling entertainment industry before it starts to feel self-congratulatory. The Game Developer's Conference, held at San Francisco's Moscone Center, marks the beginning of a year packed with conferences and expos that run well into September, each aimed at announcing new games and boasting new technologies. In kicking off the year's lineup, the GDC hopes to lead by example, putting the industry's stars and its someday-somebodies first.

Many attendees are young students who approach the developer-run panels like they would courses at a university. They take notes, they ask questions, they check their Facebook incessantly, and look generally eager to learn. The vibes are good, as amateurs meet their idols in hopes of soaking up life experience from big names.

This year, *Heavy Rain* director David Cage reiterated his vision of a gamescape populated by digital actors with a tech demo preview called "Kara" for a motion capture technology his company is working on. *Minecraft* creator Markus "Notch" Persson arrived to near-universal adoration; his runaway indie success has made the developer famous, but it is his willingness to share his ideas (and wealth) with other devs that resonates with fans, and encouraged an enormous number of fedora hats in his honor.

In rare Nintendo news, *Super Mario 3D Land* director Koichi Hayashida gave a presentation in his

native Japanese that seemed to shed light on the company's approach to most of their first-party-developed titles: come up with novel ideas first and build games around them. Hayashida's presentation could have been called "ENJOY EVERYTHING HAVE FUN" but it also touched a personal note when the director revealed how the 3DS game was a comfort to him and other Japanese players following last year's earthquake.

In a complete 180 to Nintendo's uplifting session, Hayashida was followed by a speech by Keiji Inafune addressing the future of Japanese games. A few years back, Inafune drew fire for stating that the struggling Japanese game industry was "done." Inafune didn't retract his controversial statement but admitted he meant it to "light a fire" under Japanese developers who continue to rely on aging franchises, and he rallied for more experimentation from his countrymen.

GDC's own awards show, the Choice Awards, offer a much-appreciated antithesis to the flashy Spike TV awards, which has the unfortunate advantage of airing in December rather than March. Nominations come directly from fellow industry types, and function as a sort of peer-review for the winning game studios. Cementing its universal acclaim, *The Elder Scrolls V: Skyrim* took top Choice Awards honors, and upcoming XBLA game *Fez* won big during the co-presentation of the Independent Games Festival.

With Los Angeles' Electronic Entertainment Expo (E3) coming up

in June, the big consoles are encouraged to go light on big reveals and marketing campaigns during GDC. So, a week earlier Microsoft hosted an "unrelated" Spring Showcase just up the street to show off their spate of, largely, Xbox Live Arcade games. And *Halo 4*. XBLA games were there to prove Microsoft's commitment to supporting the platform, as well as its Kinect motion technology, but for mainstream gamers it seemed Microsoft figured people would be satisfied with gameplay from *Halo 4* — and they were probably right.

Otherwise, demos were scarcer than last year. *Lollipop Chainsaw*, a new zombie-action title from maverick Japanese developer Suda 51 (*No More Heroes*), attempted to drum up attention for their summer release date announcement by throwing a zombie-themed party in the claustrophobic 111 Minna Gallery, and EA's joint shooter event showed off *Battlefield 3* DLC and the newly-announced *Medal of Honor* sequel *Warfighter*. Nothing so newsworthy as the hundreds of little red balloons that THQ unleashed on the city in 2011 to promote *Homeland*.

Glitz and glamour is fun to read about, and brings visibility to a conference that celebrates growth, but the most interesting and lasting moments of GDC 2012 won't be reported in a newspaper or blog. Young developers were inspired, and, for the rest of us, the demos in hotel rooms and swanky nightclub parties are secondary to the certainty that it's useful to learn how games are made, and healthy to think about the people making them. **(Peter Galvin) SFBG**

*As the Days get Longer, the Drinks seem Taller.*

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<b>Mar 22</b>	7:30PM	<b>The Green Wave</b>
<b>Mar 29</b>	9PM	<b>Pink Ribbons, Inc.</b>

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THROUGH MAY 27 • GALLERY 1

**AUDIENCE AS SUBJECT, PART 2**  
THROUGH MAY 27 • GALLERY 2

**GINA OSTERLOH**  
THROUGH APR 8 • GALLERY 3

**SUPER 8**  
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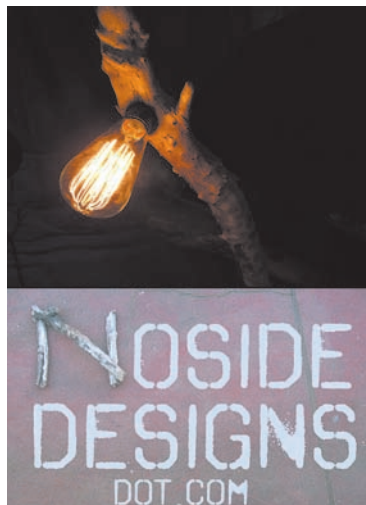


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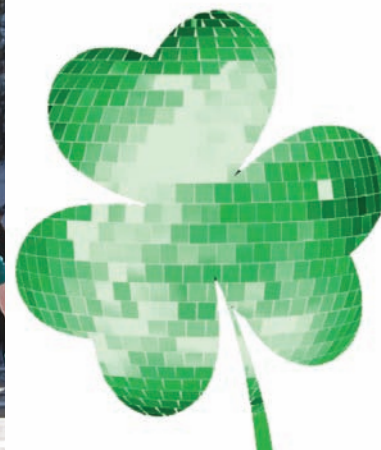
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## ARTS + CULTURE: ST PATRICK'S DAY | STAY CUTE AS PARADE TYKES, OR DON'T, AND PARTY | PHOTO BY IRISH HERALD

# ST. PATRICK'S DAY EVENTS

From bagpipes with your morning joe to punky sláinte shouts



**BY SOOJIN CHANG  
AND CAITLIN DONOHUE**  
culture@sfbg.com

### "THE HISTORY OF THE IRISH COFFEE" PRESENTATION

If you're already weary of the beer-overkill this weekend entails, celebrate St. Patrick's with a different type of festive drink — the Irish coffee. The Buena Vista Cafe holds a collection of clippings and photographs that track the beginnings of Irish coffee in San Francisco from as far back as the 1960s. Luckily, the drink is still around to salvage everyone's hangover this weekend. Presented as part of the Crossroads Irish American Festival. *Wed/14, 5:30 p.m.-7:30 p.m., free. California Historical Society, 678 Mission, SF. (415) 357-1848, www.irishamericancrossroads.org*

### IRISH WHISKEY COMPETITION

Bartenders from Txoko, 15 Romolo, Campanula, and Bottle Cap (all fine North Beach establishments) will be whipping up their most innovative cocktail made with Michael Collins Irish whiskey. Celebrate Ireland's fine contribution to the mixology scene, and sample all four concoctions. *Wed/14 6 p.m., \$5-\$10. Bottle Cap, 1707 Powell, SF. www.bottlecapssf.com*

### THE HOOKS

Club Six's new indie rock room gets a rowdy opening concert with this punk group, originally from County Sligo. The Hooks weave traditional Irish rawkus with good old agit-punk — just the way to kick off your week of celebrations. With The California Celts. *Wed/14, 9 p.m.-2 a.m., \$5. RKRL, 52 Sixth St., SF. www.clubsix1.com*

### ST. PATRICK'S NIGHTLIFE

Cal Academy's yearly tribute to the Irish gets grounded by the presence of SF's Éire arbiters, the United Irish Cultural Center, and maintains its scientific presence with step dancing in the Africa room, planetarium shows, and a lecture on the biological significance of the four-leaf clover. *Thu/15, 6 p.m.-10 p.m., \$12. California Academy of Sciences, 55 Music Concourse, SF. 1-888-670-4433, www.calacademy.org*

### "AMID A SPACE BETWEEN: IRISH ARTISTS IN AMERICA" ART EXHIBIT

This exhibit features six Irish artists living in America who fuse their multifaceted Irish identities and cross-cultural exchanges in to their creative work. *Opens Thu/15. Through April 19. Tues.-Sat. 11:30 a.m.-5:30 p.m., free to members; \$18 regular museum admission; \$11 for students; half-price admission Thursday evenings. SFMOMA Artist Gallery at Fort Mason, Buchanan at Marina, SF. (415) 441-4777, www.sfmoma.org*

### CROSSROADS FESTIVAL IRISH AMERICAN WRITING AWARD CEREMONY AND OPEN MIC

Brooklyn writer Kathleen Donohoe already won this year's top honors for her short story, "You Were Forever." But anyone from the Irish diaspora is encouraged to have his or her five minutes of fame during the open mic. RSVP to secure a time slot. *Thu/15, 7 p.m.-9 p.m., free. University of San Francisco, Fromm Hall, 2130 Fulton, SF. (415) 810-3774, www.irishamericancrossroads.org*

### PRE-ST. PATRICK'S DAY ALLEYS AND BLOCK PARTY

With thousands predicted to show up at FiDi's annual block party, every nook and cranny will be shamrock-filled at this tavern's fourth annual shindig. Arrive hungry as there will be food trucks, and thirsty as your first beer is free before 6:30 p.m. *Fri/16, 5 p.m.-10 p.m., free with RSVP. Taverna Aventine, 582 Washington, SF. (415) 981-1500, www.aventinesf.com*

### SHAMROCK BALL

For a staid, grown-people St. Patrick's Day, cruise over to this casino event, sponsored by the California Irish-American Alliance. Why would a group committed to preserving Irish heritage in the Golden State produce a casino night with a partially hosted bar, gambling, and dancing for St. Patty's Day? Because the Californian Irish have a history of having a real good time, that's why. *Fri/16 7 p.m.-midnight, \$85. Marines' Memorial Club and Hotel, 609 Sutter, SF. (415) 713-6341, www.shamrockball.com*

### FARLEY'S COFFEE BIRTHDAY BAGPIPES

The Guardian's staff respirates to the beat of our cups of joe from our neighbor up Potrero Hill, so we are pleased as punch to announce that our fave cafe is turning 23 — and as always, it's having a green-themed birthday party. To wit, live bagpipers will accompany your morning scone and paper. The pipers will play in the morning, other Irish tunes in the afternoon. *Sat/17 7:30 a.m.-9:30 p.m., free. Farley's, 1315 18th St., SF. (415) 648-1545, www.farleyscoffee.com*

### ST. PATRICK'S DAY PARADE AND FESTIVAL

Watch our city turn a shade greener as Irish dance troupes, marching bands, and hundred of floats make their way around West Coast's largest St. Patty's event. Celebrate Irish culture and history in an alcohol-free, yet still fun way — we're talking ponies, mechanical rides, and finger-lickin' Irish food. *Sat/ 17 Parade: 11:30 a.m., free. Starts at Market and Second Street; Festival: 11 a.m.-5 p.m., free. Civic Center Plaza, SF. (415) 203-1027, www.sresproductions.com*

### FINANCIAL DISTRICT'S BLOCK PARTY AND LIVE MUSIC

Between this and yesterday's street party, the Financial District has two chances to take off its usual gray suit for a "Kiss Me I'm Irish" tee and a pair of shamrock glasses. *Sat/17 9 a.m.-midnight, free. Irish Bank, 10 Mark, SF. (415) 788-7152, www.theirishbank.com*

### HABITOT MUSEUM'S SHAMROCK DAY

Getting drunk seems to be the St. Patrick's Day highlight for many in San Francisco, but for kids the high point is usually pinching buddies for not wearing green and finding little emerald men in the clover field. At least at this event. Embrace your inner leprechaun and find gold at the end of the rainbow. *Sat/17 9:30 a.m.-12:30 p.m., \$9 museum admission. Habitat Children's Museum, 2065 Kittredge, Berk. (510) 647-1111, www.habitot.org*

### IRISH BRUNCH, BLOCK PARTY, AND LIVE MUSIC

Bands like Blue on Green and the Whelan Academy of Irish Dance will accompany your boxty pancakes and Irish car bombs. Fifth round's the charm, right? *Sat/ 17, Brunch 8 a.m.-12:30 p.m.; block party 1 p.m.-11 p.m., \$10 for block party. O'Reilly's, 622 Green, SF. (415)*

989-6222, www.sforileys.com

### UNITED IRISH CULTURAL CENTER CORNED BEEF AND CABBAGE DINNER

For perhaps the most traditional celebration in San Francisco, head to this Outer Sunset hub of Irish culture. Load up on calories in the dining room with the center's ladies auxiliary-sponsored traditional Irish eats, then work them off to the live Irish bands that'll be keeping it lively. *Sat/17, dinner seating starts at 3:30 p.m., no reservations necessary. United Irish Cultural Center, 2700 45th Ave., SF. (415) 661-2700, www.irishcentersf.org*

### CULANN'S HOUNDS

In Irish folklore, a great hero was named Cuchulainn — a moniker which translates to "hound of Culann" — after defeating a savage beast in self-defense. This SF-based Irish folk band channels the authentic, legendary spirit in a high-energy, 21st century kind of way. *Sat/17 9 p.m., \$20. Slim's, 333 11th St., SF. (415) 255-0333, www.slims-sf.com*

### QUIN AND THE PAT O'DONNELL BAND LIVE PERFORMANCE

Catch SF-based Celtic folk-indie band (sham) rocking out in this laidback bar of great Guinness and Kilkenny — the Richmond's got most of SF's best Irish bars, so a cruise in this direction is a great bet this weekend. *Sat/17, 9 p.m., \$6. The Plough and Stars, 116 Clement, SF. (415) 751-1122, www.theploughandstars.com*

### ST. PATRICK'S DAY CELEBRATION WITH LUCIA COMNES

Comnes takes traditional Irish folk music and layers it with Indian tabla, Turkish rhythms, and Motown grooves. Pair this melodic stew with a \$4 pint of Murphy's Irish stout, and get ready for a night of banjos, jigs, and polkas. *Sat/ 17, 9 p.m., \$20. Cafe Du Nord, 2170 Market, SF. (415) 861-5016, www.cafedunord.com*

### BOOTIE ST. PATRICK'S DAY

With emcee O'Kingfish setting the mood and wacky blenderized beats served by DJ Tripp and DJ Ajaxz, don't think that this is just another regular party looking to cash in on St. Patty's blarney with a few shamrocks stuck on the walls. Burly Q's of Hubba Hubba Revue will be performing a very special Irish-themed burlesque program. *Sat/17 9 p.m.-late night, \$10-\$20. DNA Lounge, 375 11th St., SF. www.dnalounge.com*

### PADDY'S DAY WITH THE DOCSTEADY SOUNDSYSTEM

Enjoy \$4 Jameson shots and Guinness pints with SF's favorite half Irish-half Filipino sound guy, DJ Doc Fu. He'll be spinning rebel music, fight songs, and hip-hop for your sláinte, along with PK and Cutz on Demand. *Sat/17 10 p.m., free. Showdown, 10 Sixth St., SF. (415) 503-0684, www.showdownsf.com*

### GREEN FEST BLOCK PARTY

Java Beach's zoo-side location hosts this family-friendly outdoor event, just outside the United Irish Cultural Center. Irish music and dancing is promised, as is face painting for the wee ones, and that most Irish of all traditions: the bouncy castle. *Sun/18 11 a.m.-4 p.m., free. 45th Ave. and Sloat, SF. www.javabeachsf.com SFBG*



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# JUST LONGING FOR SAMENESS

An Irish author's travels end in San Francisco, for now

BY CAITLIN DONOHUE  
caitlin@sfbg.com

LIT Yesterday she and her husband received notice that it would soon be converted into a condo. But for the moment, it is still hers. We are sitting in Irish author Renee Gibbons' rent-controlled North Beach apartment of 31 years and she is telling me about the time she saw Van Morrison walking down Columbus Street in the 1970s.

"I was looking pretty foxy," she remembers. Gibbons still recalls what she was wearing: a woven Irish sweater, hippie skirt, and knee-length camel-colored boots.

Morrison had always been one of those celebrities who she knows — she just knows — would fall in love with her if only they knew each other. So imagine the scene: a pretty girl and a boy pass each other, walk on, and then turn with their entire bodies to look at the other. Only then he resumed his journey and the moment was over.

Not that Gibbons hasn't had enough torrid love affairs to fill a book. In fact, she's done just that with *Longing For Elsewhere: My Irish Voyage Through Hunger, History, and High Times* (self-published, 250pp, \$16.95). And though she took Paul Robeson for a lover at the age of 19, and was a fashion model in Paris, *Longing's* short folk stories revolve around places, not people. It's her first book, though she did write a column in the Irish Herald for 13 years.

An inveterate traveler, Gibbons and husband, 84-year old retired radical longshoreman Lew, have made their home in the North Beach neighborhood, which to Gibbons has the feel of a small village. But the evictions are rampant on their block, and the day before our interview the daughter of Gibbons' landlord sent her a letter stating their intention to convert the building into condos. The couple pays \$1200 a month for their space. The letter said they could buy their unit for \$2 million.

Steering from that painful subject, I ask Gibbons where — since this is the St. Patrick's Day issue of the Guardian after all — people should go to see the real (read: not green beer) Irish community of San Francisco.

She recommends bars, primarily. Irelands 32 and the Plough and the Stars in the Richmond, Berkeley's Starry Plough, where she and her daughter used to sing (a natural talent, her daughter now tours with Prince), O'Reilly's down the street from her home. The Irish Castle Gift Shop is also a hub, a place where the San Francisco Irish can shop for Barry's Irish tea, fishermen's sweaters, Irish baked beans, and "the real"

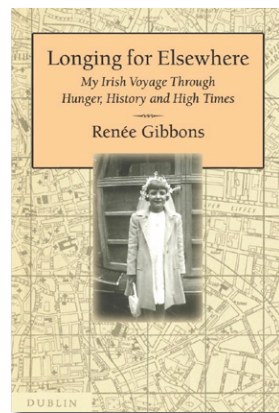


WANDERING EYES: AUTHOR RENEE GIBBONS IN HER PARISIAN BOHO MODEL DAYS. | COURTESY RENEE GIBBONS

kind of Cadbury's chocolate, and travelers can dip in for some Éire hospitality. "They take the time to chat and all that," Gibbons says.

*Longing* is a self-narrated look at the life of a radical bohemian, a woman who came from poverty unheard of in this country (she calls this part of the book "*Angela's Ashes* without the dead babies.") to become an adventurer. Gibbons and Lew once traveled from Santiago, Chile to Dublin — without flying on an airplane. The journey took them to Argentina, Africa, Istanbul, and they did it in two months.

So she doesn't limit her community to the Irish and Irish Americans



in town, relating more to the activist set. She and Lew been occupying with the best of them ("I have a photograph of Lew on his cane giving the cops in riot gear the whatfor," she tells me. "They were trying to stop him from protesting in front of the docks where he used to work!") When the two alit on San Francisco, the city fit them like a glove.

She's prepared to fight for her right to stay in North Beach, where every morning she does tai chi in Washington Square, where she celebrated Nelson Mandela's release from prison with her daughter, and where she can always depend on the local green grocer for the block's gossip.

"But we're not going quietly," she says. "I told the landlord the only way we're leaving here is in urns or pine coffins." Gibbons doesn't drive, and honestly has no desire to live anywhere in the United States besides San Francisco. Maybe she'll go back to Ireland, she says.

They take care of their elderly there better than we do.

"North Beach is known as a bohemian community. There's hardly any poets or artists left in the neighborhood." It may just be that the San Francisco she loves is in its last days. Maybe it's always in its last days, making it doubly important that all its remaining freaks and artist-types get record of their lives on paper. **SFBG**

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# MOMENT OF ZEN

Pioneering musician Laurie Anderson on meditation, art, and human contact

BY MIA SULLIVAN  
arts@sfbg.com

**MUSIC** When I spoke with art legend-cult hero Laurie Anderson — known for her experimental music involving invented instruments and poetry — her soothing manner caught me off guard. She's critical, yet positive; accomplished, yet humble. She's also somewhat of a Zen goddess (although she'd probably dislike that tag).

The lasting impression of her visit to Hope Cottage, a retreat tucked into the pastoral hills of the Green Gulch Farm Zen Center in Marin County, will bring Anderson to the 142 Throckmorton Theater this week for a conversation with San Francisco Zen Center's senior dharma teacher, Tenshin Reb Anderson. The event directly benefits the restoration of Hope Cottage — a Bay Area refuge that has recently fallen into fiscally prohibitive disrepair.

**San Francisco Bay Guardian** What drew you to the Hope Cottage restoration project?

**Laurie Anderson** Hope Cottage itself. It's such a beautiful place. I went there with my dog, and it was sort of an experiment to see if I could learn to communicate with her better. I heard dogs could understand 500 words, and I thought, 'I wonder if I go to an isolated place and spend a lot of time with her, we can learn to talk?' It was a lot of fun.

**SFBG** How did Buddhism become an important part of your life?

**LA** I first started doing meditation in the '70s, and it was just a way to train my mind to not be so crazy. I realized a lot of painful experiences are stored in the body in a coded and interesting way and that when you meditate, you can find those places. I found that really fascinating and helpful.

**SFBG** Do you have any advice for people interested in getting into Buddhism? I've tried to meditate, but I can't sit still for long enough.

**LA** It's very difficult to do. Then you realize if you try and break it down into smaller pieces, it becomes a little bit more possible. We live in a culture that's so obsessively dedicated to getting stuff done. The last time I was out at dinner, I realized, we were all reading our emails! I said, 'Read [your] last two emails. Let's see what we're spending this time doing.' We did, and they were idiotic. I thought, 'Whoa, this is what I'm giving up human contact for?' You have to be really careful about that stuff. It can eat you alive.

**SFBG** What have you been up to artistically?

**LA** Right now, I'm interested in painting — something I hadn't done in a very long time. I started just making a lot of music and films. One of the reasons I came back to [painting] is because of scale. It's really fun to work with physical things that don't necessarily fit on your computer screen because we pretty much live in a world of screens, and you think, 'If I've seen it there, I really understand it.' And that's not true in the world of painting.

**SFBG** What made you transition from fine art to performance art in the first place?



**LA** I like stories, so I was trying to record things and put them into talking sculpture boxes or something, and I thought, 'Wait a second. Why don't I just say them?' One of the great things about the so-called multimedia artist is that you can do a lot of different kinds of things and no one can say, 'You're a painter, you shouldn't be writing a novel!' So, it gives you a little more freedom to stay out of your box because, you know, artists just get put into boxes and are supposed to stay in them.

**SFBG** It seems like you've completely transcended that.

**LA** Well, I don't know that I have because it's difficult to move from one thing to another. You can try, but here come the art police saying, 'Stop doing that! Why are you painting? You're a filmmaker! Where's your sense of propriety?' You'd think when you live the life of an artist, you live the life of freedom, but it's not quite like that.

**SFBG** So, what projects do you have in the works?

**LA** I'm working on a book of stories, an exhibition of paintings, a new show — a bunch of different things. It's fun to work on them all at once.

**SFBG** And you recently performed a show in Taiwan? How was that?

**LA** I can't say I speak Mandarin at all, but I found it really exciting to work with a translator. You know, English is such a complicated language that you can write one thing and it means five things, so when it's translated into another language, particularly Mandarin, you have to choose which one of those things you really want to have emphasized.

Spending this last week in Taiwan, I realized how completely different their culture is from ours. But, if you can make a joke in Mandarin and people laugh, then it is sort of one world, you know? **SFBG**

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## THE GREAT UNKNOWN

Together over 30 years, Eiko and Koma are still investigating the secrets of the universe

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** The United States Bicentennial, 1976, was also the middle of what some have called the Golden Age of American dance. Balanchine premiered *Union Jack*; Twyla Tharp turned ballet inside out with Baryshnikov in *Push Comes to Shove*; the Philip Glass-Robert Wilson-Lucinda Childs team had a monster hit with *Einstein at the Beach* (side note: Berkeley's Cal Performances presents it in October); and the Merce Cunningham Dance Company was invited to the prestigious Avignon Festival for the first time.

At the Performing Garage, Manhattan's dumpiest theater in not-yet-chic SoHo, two small, skinny, New York-based Japanese dancers — just back from Europe where they had soaked up what had remained of German Expressionism — premiered *White Dance*. They were Eiko and Koma. An excerpt from that early work will close their two-week residency at Yerba Buena Center for the Arts.

Eiko and Koma have changed dance the way few others have. They have redefined theatrical time and space, the body as an instrument, and concepts surrounding expressivity. With but a few exceptions, they have always created on themselves. One man, one woman — and the universe. Most remarkably, to this day they have no imitators. They are truly unique.

While they sometimes paint their bodies white and have learned from Butoh's glacial sense of time — they were early, though for a short time only, students of Butoh founder Tatsumi Hijikata — their works have none of that art's existential emptiness; neither its twist of anarchy and despair, nor its dark sense of humor. Eiko and Koma see themselves connected to something larger than ourselves. They call their pieces *Tree*, *Breath*, *River*, *Echo*, *Land*, *Wind*. Their latest work is *Naked*.

David Harrington, founder and first violinist of the Kronos Quartet, has known the duo for close to 20 years. Speaking from Toronto, where the musicians are

on tour, he describes what these dancers do as “traveling through time, memory, and experience to find something that, perhaps, we didn't know existed.”

Watching *Naked*, he says, “I totally understood nakedness and the reason for it. There was something so honest and revealing and personal, and it was dangerous as well. They are about my age, and there they were offering themselves to the universe in such an incredible way. My feeling at the moment was that all of us, no matter how old we get, were very, very young. The flesh takes on different forms of age, but still we almost become like babies. Age no long had any meaning because I thought they were communicating with the universe in this incredible way.”

Drawing on this experience encouraged Harrington to commit to the four-hour *Fragile*, a collaborative installation between Kronos and Eiko and Koma this coming weekend. Harrington remembers that the duo had told him of three events that had formed their creativity and outlook: the dropping of the atomic bomb that happened before their birth; the 1967-68 student riots in Tokyo in which they participated, and the recent tsunami. So he composed *Fragile's* score from documentary material and music from Kronos' repertoire plus — a first for Kronos — by Richard Wagner.

The following weekend's *Regeneration* will offer *Raven*, *Night Tide*, and an excerpt from *White Dance*. At pre-performance event March 24, kindred spirit Shinichi Iova-Koga of inkBoat will interview the two artists about their working method and other topics.

“What I remember about their work is the images,” Iova-Koga explains. (He has seen their three local performances.) “Besides any particular beauty, these images were long enough to burn themselves into my memory. Years and years later I can still recall them. Part of Eiko and Koma's power comes from all of this time of making pieces on a one-on-one relationship: two bodies relating to each other.” **SFBG**

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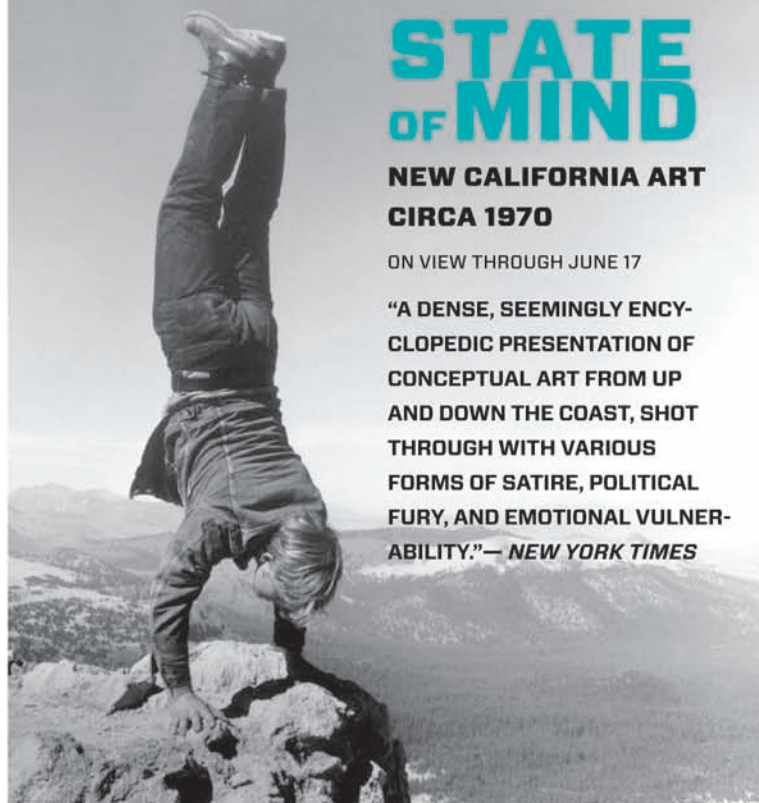
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## WHERE THERE'S A WILL

The comedian tries something old (nudity!)  
and something new  
(Spanish dialogue)  
in *Casa de mi Padre*



BY KIMBERLY CHUN  
[arts@sfbg.com](mailto:arts@sfbg.com)

**FILM** You gotta love a guy who is willing to poke fun at his man handles. But the consistency with which Will Ferrell is willing to drop trou has had even Terry Gross wondering, what's with the vast expanses of exposed carne asada, dude?

Ferrell's new *Casa de mi Padre* — a Spanish-language jab at telenovelas, spaghetti-burrito westerns, and just plain low-budget movie-making, circa the early 1970s — is no exception. It, er, climaxes with a sweet, sweet love scene, complete with close-ups on rumps.

"Well, that was always in the script — that was literally written in the stage direction: lots of butts. Way too many butts. And that made me laugh, if that was going to be our big crescendo lovemaking scene," Ferrell says gamely. "Of course, lit beautifully with soft lenses and elegant tracking shots and dissolves."

Tanned, gold-tressed, and outfitted in a gingham shirt and khakis, the actor resembles the tall, well-groomed human incarnation of a Steiff teddy bear. He also comes off as one of the nicest every-guy movie stars around — the kind that justifies the response you get when you tell someone you're interviewing Will Ferrell (inevitably: "Omigod, I love him!")

Maybe that appeal has to do with a willingness to embrace

the painfully awkward. Anything to heighten the comedy of the moment, he explains, but also, "I think we're so body- and image-conscious in this culture, and there's so much emphasis on staying in shape, looking good, plastic surgery, this, that, and the other, that it's just kind of my protest against all of that. It's just, that's what real bodies look like, and if mine happens to look funny, then that's good, too."

The latest challenge in a long line of actorly exercises and comic gestures — from his legendary stint on *Saturday Night Live* and his Funny or Die videos, to his long list of comedies probing the last gasps of American masculinity, and such serious forays as *Stranger Than Fiction* (2006) — is *Casa de mi Padre*. Here Ferrell tackles an almost entirely Spanish script (with only meager high school and college language courses under his belt) alongside Mexican superstars Gael García Bernal and Diego Luna and telenovela veteran Genesis Rodriguez.

The entire project, directed by Matt Piedmont and written by Andrew Steele, sprang from Ferrell's noggin. "I had this idea for the longest time, just from watching telenovelas," he recounts. "It's one of those things where you're cruising around the dial, and you stop, and you watch it for four or five minutes, and it's like, my god. It's way over the top, but it was so

funny to put myself in that world. I've never seen that before and I thought, wow, it would be a unique opportunity to take someone from American comedy and have them commit to speaking Spanish. That could be a cool movie."

So Ferrell worked with Patrick Pérez, who translated the script from English to Spanish, before the shoot and then during the production, driving to and from the set every day, going over lines and working on pronunciation. "It was a little bit crazy — a lot crazy," Ferrell confesses. "But it was so much fun. I don't know if I've ever had a more fun yet stressful experience."

All of which led to almost zero improvisation on the actor's part; plenty of meta, *Machete*-like spoofs; and a new twist in the world of Ferrell's films, which seem to all share a glee at poking holes in American masculinity. Yes, *Casa* punctures padre-informed transmissions of Latin machismo, but it equally ridicules the idea of a gringo actor riding in and superimposing himself, badly or otherwise, over another country's culture.

"That theme of the macho Americans, 'USA! We're number one!' has been so fascinating and such a great thing to make fun of. That we think we're the best," Ferrell observes. "I've always been fascinated with that level of ego." **SFBG**

**CASA DE MI PADRE** opens Fri/16 in Bay Area theaters.



# PAMALOT

The divine Ms. Grier is coming to the Castro!

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** Say the name “Pam Grier” and certain things come to mind: the iconic poster for her 1973 breakout, *Coffy*, about a nurse turned vigilante (“the baddest one-chick hit squad that ever hit town!”); or her cool-as-ice, career-reviving turn in 1997’s *Jackie Brown*.

What you don’t think of, probably, is blaxploitation’s most gorgeous badass puttering around on a Colorado farm. Make no mistake, Grier is a badass (onscreen and off), but this was the first thing she said, over the phone, after a breathless greeting: “I was just stacking some hay!” With that image lodged in my brain, I chatted with Grier about her upcoming event in San Francisco with Peaches Christ.

**SFBG** The Castro is screening films that span your career: *Coffy* and *Jackie Brown*. Did you realize, at the time, that *Coffy* would have such an impact?

**Pam Grier** I knew that *Coffy* was representing the women’s liberation movement. But it was also representing my mother — as we were all trying to survive the Jim Crow era, she was the nurse in our community — and my grandfather, who was the first feminist in my life. He required the girls to learn as much as the boys, and to be self-sufficient. He said, “Men will respect you when you can do something.” And I brought that to film. It was about literally giving women across the world a voice. I didn’t invent it — I just happened to be the one who could show it onscreen. I think women [realized] “Yes! We’ve always had that freedom. Why haven’t we utilized it?” It was a real revolutionary movement.

**SFBG** What was it like working with director Jack Hill?

**PG** He was great. He and Roger [Corman] were very much into authenticity, and they wanted their actors to be as raw as possible. It was great that they didn’t want to overly polish me and cover me in blue eyeshadow.



**GRIER: “I’M LIKE A BATTERY — I JUST KEEP WORKING. BUT IT’S NOT WORK. IT’S FUN!”**

PHOTO COURTESY OF PEACHES CHRIST

**SFBG** You first encountered Jackie Brown director Quentin Tarantino when he was casting 1994’s *Pulp Fiction*. What was that initial meeting like?

**PG** I walked into his office and all of my posters were on his wall. Very impressive. I said, “Did you put them up because I was coming?” He said, “No, I was gonna take them down, so I didn’t seem like a stalker!” He is so enamored with film — how could you not respect someone with such a great appreciation of cinema and art?

I remember I was watching *Reservoir Dogs* in New York City, and the characters talked about “Pam Grier, that badass chick.” My friends around me started screaming and pointing at me! I said, “He gave me an homage! Amazing!” You never know when you’ll impress other people by just being yourself.

**SFBG** Aside from being a film star — with roles in multiple upcoming films, including the RZA’s directorial debut, *The Man With the Iron Fists* — you are also a huge film fan as well.

**PG** I love the cinema, and I have respect for all films whether I like them or not. I love good storytelling. [My career is] always an adventure. It’s always interesting. I’m never bored! **SFBG**

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## ARTS + CULTURE: NIGHTLIFE



PHOTOS BY JONATHAN SAUNDERS

**SNEAK PEEK: DEXTROSE PREVIEWED A NEW FASHION COLLECTION AT THE WEEKLY BLOW UP PARTY ([WWW.BLOWUPSF.COM](http://WWW.BLOWUPSF.COM)) LAST MONTH.**

## WEAR IT OUT

**BY MARKE B.**  
[marke@sfbg.com](mailto:marke@sfbg.com)

**SUPER EGO** “It’s the post-Apocalyptic story of a cultlike group of women who are completely crazy and believe that by sacrificing ‘Paulina’ they can bring some order to the chaos in their lives,” super-stylish designer (and renowned club sweetheart) Dexter L. Flawk tells me of his debut collection. “In reality, it’s a *Pan’s Labyrinth* version of my last relationship.”

With a fashion show splash, including DJs Richie Panic and Sarah Delush, visuals by naughty hyperrealist merkeley???, an opening show by Irukandji, and glamour surely galore, **“Death to Paulina”** by Dextrose launches on Fri/16 (9 p.m., \$5. Project One, 251 Rhode Island, SF. [www.facebook.com/projectonesf](http://www.facebook.com/projectonesf)). “Spooky couture” in sexy excess? We’re ready for it, methinks.

### MINGUS DYNASTY

Fellow freaks know I’m a bass fanatic — that extends to the jazz realm and the godfather of out-there analogue double bass bliss, Charles Mingus. On the avant-garde legend’s 90th birthday, excellent seven-piece ensemble Mingus Dynasty will bring the almighty heat to life, trippy bass flights included.

Wed/14, 8pm and Thu/15, 8pm and 10pm, \$20–\$26. Yoshi’s SF, 1330 Fillmore, SF. [www.yoshis.com](http://www.yoshis.com)

### WILDKATS

Cute but skinny Scottish-US DJ trio bring warm, funky 1980s-looking house sounds (a few sharp claws and a lot of meows) to the weekly Housepitality party.

Wed/14, 9 p.m., free before 11pm with RSVP at [www.housepitalitysf.com/rsvp](http://www.housepitalitysf.com/rsvp), \$10 after. Icon, 1192 Folsom, SF.

### PREFUSE 73

Saw this future bass dude a couple years ago at Slim’s with a live drummer and it b-l-e-w me away. On 103 Harriet’s amps

— and backed by indie rap beats drop-per Blockhead and super-eclectic cutie Falty DL — he should be insane. This Re: Creation party doubles as a release for *Hot N Heavy Bay Area Bass Vol. 3*, so the local wobblers will be front and center.

Fri/16, 9pm-4am, \$15 advance, \$20 door. 103 Harriet, SF. [www.1015.com](http://www.1015.com)

### DJ QUESTLOVE

Love me some teddy bear Philly rap Roots-lovin’ from the ?uest man. And dying to see what cuts he brings to the Independent dance floor. If he wipes the vinyl with his afro I will faint and throw my panties, in that order.

Fri/16, 8:30pm doors, 9pm show, \$30. The Independent, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)

### DAN BELL

The early Canadian techno ambassador and Accelerate label owner melded true electro energy to the deep Chicago Trax Records sound — and gave it a steely Detroit edge. He’ll be turning up the electrics with some of my favorite local deep techno DJs, including Rich Korach and Bells & Whistles.

Sat/17, \$10 with RSVP at [www.sensesf.com/show](http://www.sensesf.com/show), \$15 without. EndUp, 401 Sixth St., SF. [www.theendup.com](http://www.theendup.com)

### NOISE NIGHT

Let’s get noisy in a “contemporary classical” way. A perfectly scrappy, leftfield complement to the huge American Mavericks festival going on at the SF Symphony, this aurally intriguing-looking night has the William Winant Percussion Ensemble playing New Mexican composer James Tenney’s “Crystal Canon” and “Wake,” plus Blood Wedding, Horaflora, Ettrick, and DJ Geeta Dayal.

Tue/20, 9:30ish, \$6. Amnesia, 853 Valencia, SF. [www.amnesiathebar.com](http://www.amnesiathebar.com) **SFBG**

*For Marke B.’s weekly and monthly party picks, see [www.sfbg.com/nightlife2012](http://www.sfbg.com/nightlife2012)*

**FRIDAY, APRIL 6**

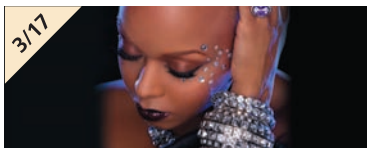
FROM JUG BAND TO BIG BAND

**DAN HICKS**  
70TH BIRTHDAY BASH  
Davies Symphony Hall

Celebrate Dan’s big birthday with the original Hot Licks and a stellar lineup including Rickie Lee Jones, Tuck & Patti, Ramblin’ Jack Elliott, Harry Shearer, Maria Muldaur, John Hammond, Van Dyke Parks, Roy Rogers, Jim Kweskin and Ray Benson!

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3/17  
ELLA, BILLIE & SARAH

**CHRISSETTE MICHELE**

Paramount Theatre, Oakland



3/23  
STATE OF THE ART

**LIZZ WRIGHT  
MEKLIT HADERO**

Herbst Theatre



3/25  
THE FUTURE OF FLAMENCO

**VICENTE AMIGO**  
WITH VOCALS & DANCE

Herbst Theatre

### LIVING LEGENDS & NEW DIRECTIONS

**URI CAINE TRIO**  
WITH JOHN HÉBERT & BEN PEROWSKY  
Sunday, March 18

**CHANO DOMÍNGUEZ**  
Friday, March 30

**SFJAZZ COLLECTIVE**  
THE MUSIC OF STEVIE WONDER  
March 30–April 1  
Tix @ [yoshis.com](http://yoshis.com) or 510-238-9200

**BENNY VELARDE**  
WITH SPECIAL GUESTS  
Saturday, March 31

**FORCE OF NATURE  
RAUL MIDÓN**  
Sunday, April 1

**SIERRA MAESTRA**  
Wednesday, April 4

**TIN HAT**  
WITH CARLA KIHLESTEDT, MARK ORTON,  
BEN GOLDBERG & ROB REICH  
Thursday, April 5

**BRAZILIAN SORCERER  
HERMETO PASCOAL**  
Saturday, April 7

**MICHEL CAMILO TRIO**  
Saturday, April 14

**A RAGA-FLAMENCO JOURNEY  
ANOUSHKA SHANKAR**  
Thursday, April 19

**KATE MCGARRY**  
Friday, April 20

**BILL FRISSELL & BILL MORRISON**  
THE GREAT FLOOD  
Saturday, April 21

**CHARLES LLOYD NEW QUARTET**  
WITH MARIA FARANTOURI  
Sunday, April 22

**PACO DE LUCÍA**  
Friday, April 27

**ISRAELI JAZZFEST**  
THIRD WORLD LOVE, 3 COHENS,  
ELI DEGIBRI & KEVIN HAYS,  
GILAD HEKSELMAN TRIO  
Saturday & Sunday, April 28–29

**ROSANNE CASH**  
Saturday, May 5

**CYRO BAPTISTA**  
BANQUET OF THE SPIRITS  
Saturday, May 12

**JANE MONHEIT**  
SFJAZZ MEMBERS ONLY  
Wednesday, May 16

**TIA FULLER QUARTET**  
Thursday, May 17

**BRAD MEHLDAU TRIO**  
LARRY GRENADIER & JEFF BALLARD  
Friday & Saturday, May 18–19  
Sunday, May 20

**PIANO DUOS  
KENNY BARRON  
& MULGREW MILLER**  
Saturday, May 26

**SOLO PIANO  
GONZALO RUBALCABA**  
Saturday, June 9

**TINARIWEN**  
Sunday, June 10

**ANOTHER NIGHT IN TREME**  
WITH DR. JOHN & THE SOUL REBELS  
Friday, June 15

**SPECTRUM ROAD**  
WITH JACK BRUCE, VERNON REID,  
JOHN MEDESKI & CINDY BLACKMAN  
Saturday, June 16

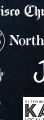
**CHRISTIAN MCBRIDE**  
Sunday, June 17

**CÉU**  
Friday, June 22

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# MUSIC LISTINGS

SATURDAY/17

CONT>>

## JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

## FOLK/WORLD/COUNTRY

**Lucia Comnes, Gasmen, Jaunting Martyrs** Cafe Du Nord. 9pm, \$17-20.  
**Eoin Harrington Irish Session** Brick and Mortar Music Hall. 9pm, \$15-20.  
**Go Van Gogh** Revolution Café. 9pm, free.  
**Kafana Balkan, Brass Menazeri, DJ Zeljko** Rickshaw Stop. 9pm, \$10.  
**Saturday Night Salsa** Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

**Craig Ventresco and Meredith Axelrod** Atlas Café. 4-6pm, free.

## DANCE CLUBS

**Bootie SF: St. Paddy's Mashup Party** DNA Lounge. 9pm, \$10-20. With Hubba Hubba Review, DJs Tripp and Ajax, and more.  
**Lee Burridge** Public Works. 9:30pm, \$25.  
**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.  
**MartyParty: Six Shots Tour** Mighty. 9pm.  
Dubstep, hip-hop, and big-bass bangers.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Smiths Night SF** Rock-It Room. 9pm, free. Revel in 80s music from the Smiths, Joy Division, New Order, and more.  
**Radio Franco** Bissap, 3372 19th St, SF; (415)

826 9287. 6 pm. Rock, Chanson Francaise, Blues. Senegalese food and live music.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-10. With DJs Lucky, Paul Paul, and Phengren Oswald spinning '60s soul 45s.  
**Wild Nights** Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

## SUNDAY 18

## ROCK/BLUES/HIP-HOP

**Amazing Embarassonic Human Karaoke Machine, Metal Circus** Bottom of the Hill. 3pm, \$12.  
**Jello Biafra and the Guantanamo School of Medicine, Black Cobra, Pins of Light** Thee Parkside. 8pm, \$10.  
**Feedtime, Dead Meat, MUSK** Hemlock Tavern. 6pm, \$10.

**HowellDevine** Revolution Café. 8:30pm, free.

**Hungry, Hungry Ghost, Collin Ludlow-Mattson and the Folks, Grand Lodge** Viracocha, 998 Valencia, SF; www.viracochasf.com. 8pm.  
**Hypnotist Collectors, Gypsy Moonlight Band, Assateague** Amnesia. 9pm, \$7.

## JAZZ/NEW MUSIC

**Uri Caine with John Hébert and Ben Perowsky** SF Conservatory of Music, 50 Oak, SF; www.sfjazz.org. 8pm, \$20-35.  
**Sandy Cressman and Homenagem Brasileira** Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.  
**Robert Glasper Experiment** Brick and Mortar Music Hall. 9pm, \$20-25.  
**ScubaCat** 50 Mason Social House, SF; www.50masonsocietyhouse.com. 9pm.

## FOLK/WORLD/COUNTRY

**Twang Sundays** Thee Parkside. 4pm, free. With Roland Finn and the Corburns.

## DANCE CLUBS

**Batcave** Club 93, 93 9th St, SF 10pm, \$5. Death rock, goth, and post-punk with Steeplerot, XChrist, Necromos and c\_death.  
**Daytime Realness** El Rio. 3pm, free. Drag, dancing, and disorder with Heklina, Stanley Frank, and DJ Carnita, and more.  
**Death Guild Nineteenth Anniversary: Stromkern** DNA Lounge. 9pm, \$17. Industrial with Stromkern and Inure performing live, DJs Decay, Melting Girl, and more.  
**Dub Mission** Elbo Room. 9pm, \$6. DJs Sep, Ludichris, and guest Widsom spin dub, dubstep, roots, and dancehall.

CONTINUES ON PAGE 30 >>



## NEON KNIGHTS THRU MARCH 31ST

Featuring Artists:

**Henry Lewis & Lango Oliveira**



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**THE BOTTOM OF THE HILL**

**WEDNESDAY 14** 8PM DOORS • \$8-21+  
**THE Y AXES**  
SNIPERS!  
MAERE  
NEW YEAR SUN BEAR

**THURSDAY 15** 8:30 DOORS • \$15 • AA  
**THE PRETTY RECKLESS**  
THE PARLOR MOB  
THE HOLLYWOOD KILLS

**FRIDAY 16** 8:30 DOORS • \$10/12 • 21+  
MEGAFLAME presents... DAMSELS IN DISTRESS  
**THE MEGAFLAME BIG BAND AND CABARET**  
**THE GOMORRAN SOCIAL AID AND PLEASURE CLUB**  
**THE NICE GUY TRIO**

**SATURDAY 17** 8:30 DOORS • \$10 • AA  
**WATERSTRIDER**  
DREAMS  
THE BUTTERCREAM GANG

**SUNDAY 18** 2:30 DOORS • \$10/12 • AA  
SAVE KUSF BENEFIT ... Afternoon BBQ  
**THE AMAZING EMBARRASSONIC METAL CIRCUS** ...a tribute to Hüsker Dü featuring, among others, Bob Reed & Lenny Gill from **OVERWHELMING COLORFAST**

**TUESDAY 20** 8:30 DOORS • \$10/12 • 21+  
**LONEY. DEAR**  
YESWAY  
WILL SPROTT  
of THE MUHLERS

**W 21**  
**Hunx & His Punx**  
NOBUNNY  
Heavy Cream  
Shannon & The Clams

**F 23**  
**Lost In The Trees**  
**Poor Moon**  
of FLEET FOXES/CRYSTAL SKULLS  
Yellow Ostrich

**TU 27**  
**Black Tusk**  
East Of The Wall  
Name  
DJ Rob Metal

**TH 22**  
**Milagres**  
1,2,3  
The Dandelion War

**SA 24**  
**Classics Of Love**  
of OPERATION IVY  
Joyce Manor  
Gnarboots.  
Kill The Bats

**W 28**  
**JC Brooks**  
& The Uptown Sound  
The Slippery Slope  
Riot Earp

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DJ CALI  
(THE PEOPLE PARTY)

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**RUBBLEBUCKET**  
NOAH AND THE  
MEGAFAUNA  
BIG TREE

**SAT 4/7**  
**LYNX**  
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**SATURDAY 3/17**  
**ROBERT GLASPER EXPERIMENT**  
SPECIAL GUEST DJ CALI  
(THE PEOPLE PARTY)

**SATURDAY 3/17**  
SPACE DISCO FEATURING  
WYLLYS AND  
JOEL CUMMINS  
AND SPECIAL GUESTS  
LATE SHOW - STARTS AT 11

**WED 3/28**  
OZOMATLI

**SAT 3/31**  
ORGY  
ONE-EYED DOLL  
FAULTLINE

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**THE UTAH**

**WEDNESDAY 03/14**  
8:30PM • \$8 ADV & DOOR  
• **Victoria George**  
• **Jeremy D'Antonio**  
• **Daren Nelson**  
(of Honeydust)

**THURSDAY 03/15**  
9PM • \$7 ADV & DOOR  
An Evening Of  
Folk Pop with:  
• **Super Natural**  
• **Sean McArdle Band**  
• **Olivia Mancini & the Mates**  
• **Bryan McPherson**

**FRIDAY 03/16**  
9PM • \$10 ADV / \$10 DOOR  
• **The Congress**  
• **The Echo District**

**SATURDAY 03/17**  
9PM • \$10 DOOR / \$8 ADV  
• **Alyssa Graham**  
• **The Two**

**SUNDAY 03/18**  
9PM • \$6 ADV & DOOR  
• **The Soda Jerks**  
• **Pool Whales**  
• **The Sidehackers**

**MONDAY 03/19**  
8PM • \$FREE  
Bay Guardian Readers  
Poll Best Open Mic  
• **Open mic with Brendan Getzell**

**TUESDAY 03/20**  
8PM • \$6 ADV & DOOR  
• **Astral**  
• **The Family Flaw**  
• **Playboy School**  
• **David & Joanna**

**WEDNESDAY 03/21**  
8PM • \$7 ADV & DOOR  
• **AllofaSudden**  
• **The Coffis Brothers and The Mountain Men**  
• **Jeff Jones Band**

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**EQUIPTO'S BIRTHDAY**  
SOULS OF MISCHIEF // BERNER

**THU // MARCH 22 // 9PM**  
**KITSUNE CLUB NIGHT**  
CRYSTAL FIGHTERS (LIVE)

**FRI // MARCH 23 // 9PM**  
**YUKSEK (LIVE)**  
TENDERLIONS // REALBOY

**SAT // MARCH 24 // 9PM**  
**QUANTIC (LIVE)**  
ALICE RUSSELL // FORT KNOX 5

3.31 REBIRTH BRASS BAND  
4.06 DEAD PREZ  
4.18 KATCHAFIRE  
4.28 THREE 6 MAFIA  
5.04 WASHED OUT  
5.11 DIRTYBIRD  
5.12 ESKMO  
6.02 SIMIAN MOBILE DISCO  
6.15 THE MAGICIAN

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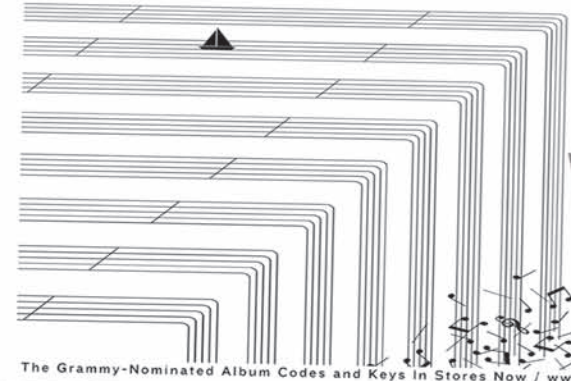
ON SALE  
THIS FRIDAY!

ON SALE  
THIS FRIDAY!

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Featuring THE MAGIK\* MAGIK ORCHESTRA

YOUTH LAGOON



3RD & FINAL  
SHOW ADDED!

MAY  
~~8-9~~-10

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## E13

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**SATURDAY,  
MAY 12TH**

## BEST COAST

JEFF  
THE  
BROTHERHOOD

**SATURDAY,  
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NOW!

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## UMPHREY'S MCGEE

2012 DEATH BY STEREO TOUR

## THE MOTHER HIPPS

SHOW  
THIS  
SATURDAY!

APPEARING LIVE  
**SATURDAY, MARCH 17TH**

## THE MAGNETIC FIELDS

BACHELORETTE

**SATURDAY, MARCH 24TH**

## BEATS ANTIQUE

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MUSIC LISTINGS

SUNDAY/18

CONT>>

**Jack** Lookout, 3600 16th St, SF; www.look-outsfc.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 19

ROCK/BLUES/HIP-HOP

**Dan Bern** Cafe Du Nord. 8pm, \$20.  
**Damir** Johnny Foley's Irish House. 9pm, free.  
**Arnold McCuller** Yoshi's San Francisco. 8pm, \$22.

**Needtobreathe**, **Ben Rector** Fillmore. 8pm, \$25.  
**Skream and Benga**, **Alvin Risk**, **Sgt Pokes**, **Artwork and Hijak** Regency Ballroom. 8pm, \$27.

JAZZ/NEW MUSIC

**Bossa Nova** Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

DANCE CLUBS

**Death Guild 19th Anniversary: DJ Night** DNA Lounge. 9pm, \$5-10. Industrial with DJs Decay, Melting Girl, Sage, and Lexor.  
**Krazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

**Sausage Party** Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.  
**Vibes'N'Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 20

ROCK/BLUES/HIP-HOP

**Adoration** 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm.  
**Jeff Bergey** 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm.  
**Deicide**, **Jungle Rot**, **Abigail Williams**, **Lecherous Nocturne** Regency Ballroom. 8pm, \$28.

**Kate Fiano**, **Endoxi** El Rio. 7pm, free.  
**Great Apes**, **Daikon**, **Know Your Saints**, **Mud Mouth**, **DJ Space Hunter** Knockout. 9:30pm, \$6.  
**John Lawton Trio** Johnny Foley's Irish House. 9pm, free.  
**Kaiser Chiefs**, **Walk the Moon**, **Transfer** Fillmore. 8pm, \$25.  
**Loney Dear**, **Yesway**, **Will Sprott** Bottom of the Hill. 9pm, \$12.  
**Nokies!**, **Akabane Vulgars on Strong Bypass**, **ZZZs** Independent. 8pm, \$15.  
**Only You**, **Red Mars Sky** Brick and Mortar Music Hall. 9pm, \$8-10.  
**Dustin Wong**, **Woodsmen**, **Moonbell** Hemlock Tavern. 9pm, \$7.

JAZZ/NEW MUSIC

**Ettrick**, **Horafiora**, **Blood Wedding**, **William Winant** Percussion Group Amnesia. 9:45pm, \$6.  
**Manny Moka** and **the Band on Fire** Yoshi's

San Francisco. 8pm, \$16.  
**Panique** Revolution Café. 8:30pm, free.

DANCE CLUBS

**Brazilian Wax** Elbo Room. 9pm, \$7. With resident DJs Carioca and P-Shot.  
**Death Guild Nineteenth Anniversary: Everything Goes Cold** DNA Lounge. 9pm, \$10. Industrial with Everything Goes Cold, Cynical Mass, Chapter One, and Limnus performing live, DJs Decay, Melting Girl, and more.  
**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**Post-Dubstep Tuesdays** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music.  
**Study Hall** John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. **SFBG**

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3/14

**WHISKEY WEDNESDAY**  
\$5 PBR & SHOT ALL NIGHT LONG!  
WITH THE **VANILLA GORILLA**  
AND **WILL-BOT**

3/16

10PM DONATIONS  
**KUSF BENEFIT**  
WITH  
**DJ HENRY, ANDRE,**  
**JAY AND DJ D**

3/17

10PM  
**ST. PATTY DAY BLOWOUT**  
**THE GUV'MENT**  
(GREG INGRAM OF THE AVENGERS)  
**POP!**  
(EX-CELLBLOCK 5 AND SCREAMING BLOODY MARYS)

3/18

**SCHLITZ INDUSTRY NIGHT**  
& **FREE SNACKS FROM CLARE'S**  
\$2 SCHLITZ BOTTLES,  
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WED

3/14  
8:30pm \$3

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FOURNIER, MIKE, AUTHOR  
OF MINUTEMEN'S DOUBLE  
NICKELS ON THE DIME, WILL  
BE READING FROM HIS NEW  
PUNK ROCK NOVEL 'HIDDED  
WHEEL' AND PLAYING TAPES  
WITH THE MUSIC FROM  
THE FICTIONAL BAND IN  
THE NOVEL, PLUS SPECIAL  
MUSICAL PERFORMANCE BY  
CHROMA

THUR

3/15  
9:30pm \$5

GAVILAN, KNIFES,  
THE NINERS

FRI

3/16  
9pm

'WARM LEATHERETTE'  
POST-PUNK, SYNTH WAVE,  
PROTO-INDUSTRIAL .

SAT

3/17  
8pm \$3

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**SWINGIN' 60'S DANCE PARTY!**  
**JENNI AND THE JERKS**  
WHOA NELLIES

FRIDAY 3/16 9PM \$7



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AXE WOUND  
FUCKTARD  
LOST PUPPY  
9PM \$15

SUNDAY 3/18 4PM FREE



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ROLAND FINN  
THE COBURNS  
8PM \$10/\$12

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UPCOMING SHOWS

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THE GENERATORS, SYDNEY DUCKS,  
THE GUITAR GANGSTERS

BURGER BOOGALOO 2012

3/23 - KING TUFF, COCONUT COOLOUTS, MOM,  
KING LOLLIPOP, NECTARINE PIE

3/24 - (DAY) TOUGH SHITS, DUKES OF HAMBURG,  
WELCOME HOME WALKER, GRAVYS  
DROP, WILD ONES

3/24 - (NIGHT) THEE OH SEES, WHITE MYSTERY,  
COATHANGERS, GUANTANAMO  
BAYWATCH, CYCLOPS

3/25 - (DAY) THE CUTS, AUDACITY, COSMONAUTS,  
DOMINANT LEGS, BURNT ONES, CUMSTAIN

3/25 - (NIGHT) STRANGE BOYS,  
SIR LORD VON RAVEN, PANGEA,  
LOS VIGILANTES, JUNK SPECIES

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**Elbo Room**

WED

3/14  
9PM  
\$5

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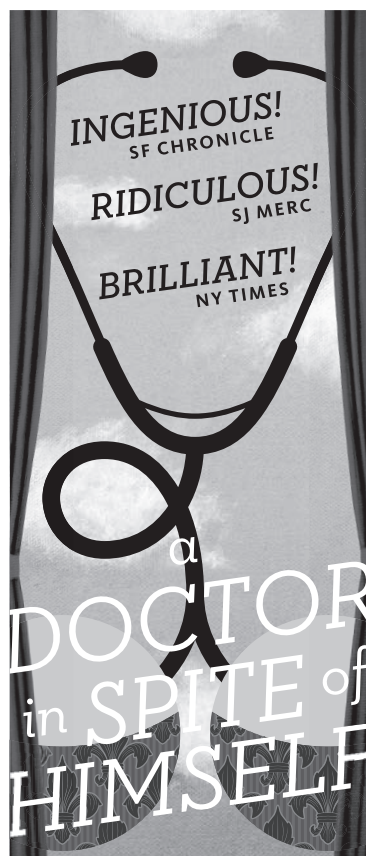
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**PAINTER MARK ROTHKO (DAVID CHANDLER) ENGAGES IN A BATTLE OF WITS WITH HIS ASSISTANT (JOHN BRUMMER) IN RED AT BERKELEY REP.** | PHOTO COURTESY OF KEVINBERNE.COM

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Sam Marlowe and the Mean Streets of San Francisco** Stage Werx, 446 Valencia, SF; (415) 412-3989, [www.catchnametheatre.org](http://www.catchnametheatre.org). \$20. Opens Thurs/15, 8pm. Runs Thurs-Sat, 8pm. Through April 7. Catchy Name Theatre presents a world premiere noir play by Jim Stroppe.

### BAY AREA

**The Coast of Utopia: Voyage** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-30. Previews Wed/14-Thurs/15, 7pm; Fri/16-Sat/17, 8pm; Sun/18, 5pm. Opens March 23, 8pm. Runs Wed-Thurs, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through April 29. Shotgun Players present Tom Stoppard's riff on pre-revolutionary Russia.

**Red** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$14.50-83. Previews Fri/16-Sat/17 and Tues/20, 8pm; Sun/18, 7pm. Opens March 22, 8pm. Runs Tues and Thurs-Fri, 8pm (also March 29 and April 26, 2pm; no show April 27); Wed, 7pm; Sat-Sun, 2pm (also Sat, 8pm; Sun, 7pm; no matinees Sat/17-Sun/18 or March 31). Through April 29. Berkeley Rep performs John Logan's Tony Award-winning play about artist Mark Rothko.

### ONGOING

**Blue/Orange** Lorraine Hansberry Theatre, 450 Post, SF; (415) 474-8800, [www.lhtsf.org](http://www.lhtsf.org). \$43-53. Wed/14-Sat/17, 8pm (also Sat/17, 2pm); Sun/18, 2pm. Lorraine Hansberry Theater offers an uneven but worthwhile production of British playwright Joe Penhall's sardonic comedy of ideas and institutional racism, an intriguingly frustrating three-hander about a young doctor (a bright Dan Clegg) at a psychiatric teaching hospital who begins a battle royal with his suave and pompous supervising physician (a comically nimble Julian Lopez-Morillas) over the release of a questionably-sane black patient. Originally brought in by police for creating a disturbance, Christopher (the excellent Carl Lumbly) still exhibits signs of psychosis and his ability to care for himself seems doubtful to the young doctor treating him. Although our attention can be distracted by a too-pervading sound design and less than perfect British accents, Edris Cooper-Anifowoshe directs a strong and engaging cast in a politically resonant not to say increasingly maddening play. (Avila)

**Fool For Love** Boxcar Studios, 125A Hyde, SF; [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25. Showtimes vary. Through April 14. Another installment of Boxcar Theatre's epic Sam Shepard repertory project, *Fool for Love* inaugurates their newest performance space within their Hyde Street Studios location. A depressingly realistic reproduction of a claustrophobic motel room, the tiny jewel-box theatre provides no refuge for the actors, and certainly not for the audience, each trapped beneath the pitiless gaze of the other. And if that too-close-for-comfort intimacy doesn't get to you, the intentionally diffi-

cult subject matter—a "typical" Shepardian foray into alcohol-fueled ranting, violence, incest, and casual cruelty—probably will. (Gluckstern)  
**It's All the Rage** Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Thurs, 8pm; Sat, 8:30pm, Sun, 7pm. Through April 15. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman approaches indirectly via a good deal of humor, but the pain and confusion trailing her for 13 years is never far behind. The 60-minute narrative crafted by Pittman and director David Ford wisely eschews any pat explanation; if transitions are occasionally awkward and the pace a bit loose, the play leaves one with an uncomfortable sense of the darker aspects of love, mingled with vague concentric histories of trauma and dislocation in a weird, sad tale of destruction and staying power. *Note: review from the show's 2009 run at the Marsh.* (Avila)  
**True West** Boxcar Studios, 125A Hyde, SF; (415) 967-2227, [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25. Thurs-Sat, 8pm. Through April 7. The first installment of Boxcar Theatre's four-play Sam Shepard repertory project, *True West* ushers in the ambitious run with a bang. This tale of two brothers who gradually assume the role of the other is one of Shepard's most enduring plays, rich with humorous interludes, veering sharply into dangerous terrain at the drop of a toaster. In time-honored, *True West* tradition, the lead roles of Austin, the unassuming younger brother, and Lee, his violent older sibling, are being alternated between Nick A. Olivero and Brian Trybom, and in a new twist, the role of the mother is being played by two different actresses as well (Adrienne Krug and Katya Rivera). (Gluckstern)  
**Waiting for Godot** New venue: SF Playhouse Stage Two, 533 Sutter, SF; (415) 336-3522, [www.tides-theatre.org](http://www.tides-theatre.org). \$20-32. Thurs, 7pm; Fri-Sat, 8pm. Extended through April 14. The fuchsia papier-mâché tree and swirling grey-on-white floor pattern (courtesy of scenic designer Richard Colman) lend a psychedelic accent to the famously barren landscape inhabited by Vladimir (Keith Burkland) and Estragon (Jack Halton) in this production of the Samuel Beckett play by newcomers Tides Theatre. The best moments here broadcast the brooding beauty of the avant-garde classic, with its purposely vague but readily familiar world of viciousness, servility, trauma, want, fear, grudging compassion, and the daring, fragile humor that can look it all squarely in the eye. (Avila)  
**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through April 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. The play concerns an episode of severe depression in which he considered suicide, going so far as to purchase a handgun—the title coming from the legally mandatory 10-day period between purchasing and picking up the weapon, which leaves time for reflections and circumstances that ultimately prevent Copeland from pulling the trigger. A grim subject, but Copeland (with co-developer and director David Ford) ensures there's plenty of humor as well as frank sentiment along the way. (Avila) **SFBG**



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## FAILURE TO LAUNCH: JASON SEGAL STARS IN *JEFF, WHO LIVES AT HOME*, OUT FRI/16. | PHOTO BY HILARY BRONWYN GAYLE

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The 30th San Francisco International Asian American Film Festival runs through Sun/18 at the Castro, 429 Castro, SF; Sundance Kabuki, 1881 Post, SF; SF Film Society Cinema, 1746

Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Camera 3 Cinemas, 288 S. Second St, San Jose. For tickets (most shows \$12) and complete schedule, visit [www.caamedia.org](http://www.caamedia.org).

## OPENING

**Apart** You're almost waiting for the chorus to kick in: "With a taste of your lips, I'm on a ride/ You're toxic, I'm slipping under..." In another world, that might be the theme song for this somber and straight-laced indie horror fantasy-slash-romance by first-time director and writer Aaron Rottinghaus. Josh (Josh Danziger) is trying to piece together a shattered memory — he knows he has a rare form of schizophrenia and must get in touch with Emily (Olesya Rulin), a girl

he once shared a scary intense intimacy with. The two are of one delusional, or perhaps oracular, mind: what they picture somehow comes to pass — a state of folie à deux triggered by a childhood school-bus accident. While evoking '70s psychological horror flicks such as 1978's *The Fury*, *Apart*, said to be based on real case history, takes a much more delicate tact, casting its lot with the fatalistic young romantics who must be together, come what may, and the power of youth scorned and outcast. Frustrating as unconsummated, all-consuming true love: the murkiness at the denouement of this star-crossed romance. (1:25) *Opera Plaza*. (Chun)

**Boy** Apparent in his 2007 film *Eagle vs. Shark* and his brief turns writing and directing *The Flight of the Conchords*, filmmaker Taika Waititi seems to embody a uniquely Polynesian sensibility, positioned at a crossroads that's informed by his Te-Whanau-a-Apanui heritage and his background in the Raukore area of New Zealand, as well as an affection of global pop culture and a kind of keeping-it-real, keeping-it-local, down-home indie sensibility. All of which has fed into *Boy*, which became the highest-grossing New Zealand film of all time when it was released in its homeland in 2010. Its popularity is completely understandable. From the lush green inlands and stunning beaches of Waihou Bay to its intimate, gritty and humorous sketch of its natives, this affectionate, big-hearted bildungsroman is a lot like its 11-year-old eponymous hero — eminently lovable and completely one of a kind. Despite the tragedies and confines of his small-town rural life, Boy has a handle on his world: it's 1984, and his pals spend their time hanging out at the snack shop and harvesting weed for one deadbeat biker parent. Boy's brother Rocky (Te Aho Aho Eketone-Whitu) believes he has superpowers and is scarred by the fact that his birth was responsible for their mother's death, and Michael Jackson has just been crowned the king of pop. Then, while his grandma's away, Boy's own deadbeat dad, Alamein (Waititi) appears on the scene, turning an extended family of small children on its head — and inspiring many a *Thriller* dance-slash-dream sequence. Waititi finds his way inside Boy's head with Crayola-colorful animated children's drawings, flashbacks, and the kind of dreamy fluidity that comes so naturally during long, hot Polynesian days, all while wonderfully depicting a world that far too few people have glimpsed on screen. (1:30) *Bridge*, *Shattuck*, *Smith Rafael*. (Chun)

**Casa de mi Padre** See "Where There's a Will." (1:25) *Shattuck*. **Delicacy** Without visible effort, Nathalie (Audrey Tautou) charms the hearts of the susceptible males in her vicinity, including François (Pio Marmai), a young man in a café who is soon proposing marriage, and Charles (Bruno Todeschini), a company director who hires her on the spot, transfixed by her very photograph on a résumé. When François, now her husband, is killed in a car accident, grief overwhelms her and

she pours her energies into her professional life — until the day she finds herself unexpectedly making advances toward a frumpy, socially awkward colleague, a Swedish expat named Markus (Belgian comedian François Damiens). Her choice confounds the expectations of coworkers (Charles calls him an "ugly, insignificant guy") and friends (one tells Nathalie, upon meeting Markus, that she could do better), but while the pairing is rather precipitous, it's no more difficult to swallow than anything else in a film that feels like a pencil sketch on tracing paper. Events in *Delicacy* are lightly threaded together, so that a relationship turns into marriage and a three-year emotional tailspin goes by without our sensing the passage of time. We hear Nathalie described as "one of those women who cancels out all others," but — while Tautou is as lovely as ever — we don't see this in her. We hear people tell Markus how funny he is, but — though comedy is Damiens's stock-in-trade — he doesn't make us laugh. The problem lies largely in the script, even clumsier than Markus; it tells us we're watching two unlikely people fall in love but doesn't give us much reason to care. (1:48) *Embarcadero*, *Shattuck*. (Rapoport)

**Fake It So Real** It would have been very easy for someone to make a film about an uber-low-budget posse of indie wrestlers and make fun of the entire enterprise. Robert Greene, whose cousin is among *Fake It So Real*'s subjects, chooses a different path: his film is almost earnest in its appraisal of these Lincolnton, North Carolina good ol' boys, who live for their Saturday-night matches under the fluorescent lights of the local Vietnam Veteran's Center. For these men, wrestling offers an escape from otherwise glamorous lives (filled with boring jobs, heartbreak, health problems, and the like), and they take it very seriously, plotting out character arcs and sweating through training sessions. Comparisons to Mickey Rourke's turn in *The Wrestler* (2008) are inevitable, but remember, Rourke's character had once been famous. These guys' definition of success is being approached by a group of kids in Wal-Mart for an autograph. Note for the easily offended: *Fake It So Real*'s fly-on-the-wall filming style doesn't filter out its subjects' affection for gay jokes, clearly a deeply-enmeshed part of the small-town culture depicted here. (1:31) *Roxie*. (Eddy)

**The FP** The town is real: east-of-Santa-Barbara, south-of-Bakersfield mountain burg Frazier Park, Calif. But this is no bucolic village; nay, the world portrayed in *The FP* is a dark one, a place without jobs or fashion sense that evolved beyond the 1980s. It's a world where disputes between warring gangs are settled via *Beat Beat Revelation*, a video game that bears absolute resemblance to *Dance Dance Revolution*. A family affair (brothers Jason and Brandon Trost co-directed; Jason wrote and stars; Brandon was the cinematographer; sister Sarah — from *Project Runway*, season eight!

— designed the costumes; and dad Ron did the special effects) and an obvious labor of love, *The FP* pays adoring homage to John Carpenter and Walter Hill's classics of the dystopian-future B-movie genre. Angry loner Jtro (Jason Trost), rocking a Snake Plissken-esque eye patch, leaves the FP after the *Beat Beat*-related death of his older brother; with the help of friend KC/DC (Art Hsu) and mystical guru BLT (Nick Principe), he trains (via '80s-style montages, natch) for a match with town bully L Dubba E (Lee Valmassy), all the while wooing troubled girl next door Stacey (Caitlyn Folley). Of particular note is *The FP*'s riotous dialogue; this is maybe the first (and let's hope last) film to be written entirely in what sounds like the language of the juggalos. (1:23) *Roxie*. (Eddy)

**Jeff, Who Lives at Home** The latest comedy from mumblecore man-child champions Jay and Mark Duplass stars Jason Segal as a 30-year-old still living in his parents' basement. (1:22) *California*.

**Kill List** "Oh jeebus," you say. "Another movie about a hit man lured out of retirement for one last score?" Well, yes — and no. British director and co-writer Ben Wheatley (2009's *Down Terrace*) manages to reinvent one of cinema's most tired clichés by injecting a healthy amount of what-the-*fuck*-just-happened?-ness, as well as a palpable sense of absolute dread. Without spoiling anything, here's how the story begins: married with a young son, surly Jay (Neil Maskell) and shrill Shel (MyAnna Buring) are struggling to maintain their wine-drinking, middle-class, Jacuzzi-in-the-backyard lifestyle. Their financial troubles are due to the fact that Jay hasn't worked in eight months, which is to say he hasn't offed anyone since his last job, a mysterious assignment in Kiev, went awry. When best friend and partner Gal (Michael Smiley) hears about a new, well-paying gig that involves a "kill list" of U.K.-based victims, Jay figures he might as well sign on, if only to get Shel off his back. But as the pill-popping Jay soon learns, his sinister new employer is no ordinary client, and the murders have a special significance — revealed in a twist I guarantee even seen-it-all horror buffs will neither anticipate nor fully comprehend on first viewing. Ergo: what the *fuck* just happened? (1:36) *SF Film Society Cinema*. (Eddy)

**21 Jump Street** One of the more pleasant surprises on the mainstream comedy landscape has to be this, ugh, "reboot" of the late-'80s TV franchise. I wasn't a fan of the show — or its dark-eyed, bad-boy star, Johnny Depp — back in the day, but I am of this unexpectedly funny rework overseen by apparent enthusiast, star, co-writer, and co-executive producer Jonah Hill, with a screenplay by *Scott Pilgrim vs. the World* (2010) co-writer Michael Bacall. There's more than a smidge of Bacall's other high school fantasy, *Project X*, in the buddy comedy premise of nerd (Hill's Schmidt) meets blowhard (Channing Tatum's Jenko), but *21 Jump Street* thankfully leapfrogs the former with its meta-savvy, irreverent script and har-dee-har cameo turns by actors like Ice Cube as Captain Dickson (as well as a few key uncredited players who shall remain under deep cover). High school continues to haunt former classmates Schmidt and Jenko, who have just graduated from the lowly police bike corps to a high school undercover operation — don't get it twisted, though, Dickson hollers at them; they got this gig solely because they look young. Still, the whole drug-bust enchilada is put in jeopardy when the once-socially toxic Schmidt finds his brand of geekiness in favor with the cool kids and so-called dumb-jock Jenko discovers the pleasures of the mind with the chem lab set. Fortunately for everyone, this crew doesn't take themselves, or the source material, too seriously. (1:49) *Marina*, *Shattuck*. (Chun)

## ONGOING

**The Ballad of Genesis and Lady Jaye** Once dubbed "the wickedest man in the world", shock artist and cofounder of seminal industrial music pioneers Throbbing Gristle Genesis Breyer P-Orridge has softened somewhat with time. Her plunge into pandrogyny, an ongoing artistic and personal process embarked upon with the late Jacqueline "Lady Jaye" Breyer P-Orridge, is an attempt to create a perfectly balanced body, incorporating the characteristics of both. As artists, the two were committed to documenting their process, but as marriage partners, much of their footage is sweetly

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# FILM LISTINGS

innocuous home video footage: Genesis cooking in the kitchen decked out in a little black dress, Lady Jaye setting out napkins at a backyard bar-b-que or helping to dig through Genesis' archives of COUM Transmissions and Throbbing Gristle "ephemera," the two wrapped in bandages after getting matching nose jobs. "I just want to be remembered as one of the great love affairs of all time," Jaye tells Genesis. This whimsical documentary by Marie Losier will go a long way toward making that wish a reality. (1:12) **Embarcadero.** (Nicole Gluckstern).

» **Friends With Kids** Jennifer Westfeldt scans Hollywood's romantic comedy landscape for signs of intelligent life and, finding it to be a barren place possibly recovering from a nuclear holocaust, writes, directs, and stars in this follow-up to 2001's *Kissing Jessica Stein*, which she co-wrote and starred in. Julie (Westfeldt) and Jason (Adam Scott) are upper-thirtysomething New Yorkers with two decades of friendship behind them. He calls her "doll." They have whispered phone conversations at four in the morning while their insignificant others lie slumbering beside them on the verge of getting dumped. And after a night spent witnessing the tragic toll that procreation has taken on the marriages of their four closest friends — *Bridesmaids* (2011) reunion party Leslie (Maya Rudolph), Alex (Chris O'Dowd), Missy (Kristen Wiig), and Ben (Jon Hamm), the latter two, surprisingly and less surprisingly, providing some of the film's darkest moments — Jason proposes that they raise a child together platonically, thereby giving any external romantic relationships a fighting chance of survival. In no time, they've worked out the kinks to their satisfaction, insulted and horrified their friends, and awkwardly made a bouncing baby boy. The arrival of significant others (Edward Burns and Megan Fox) signals the second phase of the experiment. Some viewers will be invested in latent sparks of romance between the central pair, others in the success of an alternative family arrangement; one of these demographics is destined for disappointment. Until then, however, both groups and any viewers unwilling to submit to this reductive binary will be treated to a funny, witty, well crafted depiction of two people's attempts to preserve life as they know it while redrawing the parameters of parenthood. (1:40) **California, Piedmont, SF Center, Sundance Kabuki.** (Rapoport)

» **Lou Harrison: A World of Music** Doing the late Aptos, Calif. composer justice with its depth and breadth, *Lou Harrison: A World of Music* is the fortunate product of filmmaker Eva Soltes's relationship with the underappreciated musical genius. Over the course of two decades, she gathered footage of the visionary experimentalist who freely roved the realms of contemporary music and dance, Asian musical traditions, and instrument-making. Her work has borne fruit — here, you get the full, rich scope of Harrison's achievements — from his time in the woods with partner and instrument-making cohort William

Colvig to his toils alongside choreographer Mark Morris to his struggles to stage *Young Caesar*, his opera on a Roman ruler's same-sex revels. What Soltes doesn't get on camera, she manages to trace through still images and interviews with contemporaries and cohorts such as Merce Cunningham, Judith Malina, and Michael Tilson Thomas, filling out Harrison's beginnings at Mills College, mentored by Henry Cowell and collaborating with John Cage; encapsulating his success as a composer, critic, and arranger in NYC; and touching on his breakdown and retreat to his mountain cabin where he sought to write music in peace, yet nevertheless continued to lend his teeming creativity to points close to home, à la the Cabrillo Music Festival, and abroad. (1:30) **Roxie.** (Chun)

» **Salmon Fishing in the Yemen** In Lasse Hallström's latest film, a sheikh named Muhammed (Amr Waked) with a large castle in Scotland, an ardent love of fly-fishing, and unlimited funds envisions turning a dry riverbed in the Yemeni desert into an aquifer-fed salmon-run site and the surrounding lands into an agricultural cornucopia. Tasked with realizing this dream are London marketing consultant Harriet Chetwode-Talbot (Emily Blunt) and government fisheries scientist Alfred Jones (Ewan McGregor), a reluctant participant who refers to the project as "doolally" and signs on under professional duress. Despite numerous feasibility issues (habitat discrepancies, the necessity for a mass exodus of British salmon, two million irate British anglers), Muhammed's vision is borne forward on a rising swell of cynicism generated within the office of the British prime minister's press secretary (Kristin Scott Thomas), whose lackeys have been scouring the wires for a shred of U.K.-related good news out of the Middle East. Ecology-minded killjoys may question whether this qualifies. But putting aside, if one can, the possible inadvisability of relocating 10,000 nonnative salmon to a wadi in Yemen — which is to say, putting aside the basic premise — it's easy and pleasant enough to go with the flow of the film, infected by Jones's growing enthusiasm for both the project and Ms. Chetwode-Talbot. Adapted from Paul Torday's novel by Simon Beaufoy (2009's *Slumdog Millionaire*), *Salmon Fishing* is a sweet and funny movie, and while it suffers from the familiar flurried third-act knotting together of loose ends, its storytelling stratagems are entertaining and its characters compellingly textured, and the cast makes the most of the well-polished material. (1:52) **Albany, Embarcadero, Piedmont, Sundance Kabuki.** (Rapoport) **SFBG**

## REP CLOCK

Schedules are for Wed/14-Tues/20 except where noted. Director and year are given when available. Double features are marked with a •. All times p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6-10. SF Cinematheque presents: **When It Was Blue** (Reeves, 2012), Fri, 7:30. "Other Cinema:" Rick Prelinger's *Learning With the Lights Off: Educational Film in the United States* book release, Sat, 8:30. "Small Press Traffic: Myles, Contrad, and Buuck," Sun, 5. Colectivo Cinema Errante presents: "Brazilian Voices of Cinema:" **Madame Satã** (Aïnouz, 2002), Sun, 8.

**BALBOA** 3630 Balboa, SF; (415) 221-8184; www.cinemasf.com/balboa. \$7.50-10. "Indian Cinema Beyond Bollywood: A Festival of Bengali Movies from Tollywood," Fri-Sun and Tues.

**Joffrey: Mavericks of American Dance** (Hercules, 2012), Mon, 7. With filmmaker Bob Hercules and Joffrey alumni in person.

**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; www.bfuu.org. \$5-10. **Will the Real Terrorist Please Stand Up?** (Landau, 2010), Thurs, 7. **A Darker Shade of Green**, Fri, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. San Francisco International Asian American Film Festival, Wed. For tickets and program info, visit www.caamedia.org. • **A Dangerous Method** (Cronenberg, 2011), Thurs, 3:15, 7, and **Carnage** (Polanski, 2011), Thurs, 5:10, 8:55. • **Possession** (Zulawski, 1981), Fri, 7, and **The Tenant** (Polanski, 1976), Fri, 9:20. Peaches Christ presents: "Pam Grier Is Live and In-Person!": **Jackie Brown** (Tarantino, 1997), Sat, 3:20; **Coffy** (Hill, 1973) Sat, 8. Gala show with Grier in person before *Coffy* screening; for tickets (\$10-55) and more info, visit www.peacheschrist.com. **The Descendants** (Payne, 2011), 2:30, 5:15, 8. **Tinker, Tailor, Soldier, Spy** (Alfredson, 2011), Tues, 2:30, 5:15, 8.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25. **Chico and Rita** (Trueba, 2010), call for dates and times. **Crazy Horse** (Wiseman, 2011), call for dates and times. "2012 Oscar Nominated Short Films," narrative and documentary (separate admission), call for dates and times. **Boy** (Waititi, 2010), March 16-22, call for times. "Science On Screen:" "Our Robots Ourselves:" **I'm Here** (Jonze, 2010), Sun, 7. With a presentation by Ken Goldberg, UC Berkeley Professor of Robotics.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-

9.50. "Film 50: History of Cinema, Film, and the Other Arts:" **Vertigo** (Hitchcock, 1958), Wed, 3:10. With lecture by Marilyn Fabe. San Francisco International Asian American Film Festival, Wed-Sat. For tickets and program info, visit www.caamedia.org. "The Library Lover: The Films of Raúl Ruiz:" **Time Regained** (1999), Sun, 6. "Howard Hawks: The Measure of Man:" **Red River** (1948), Tues, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Lou Harrison: A World of Music** (Sotes, 2012), Wed-Thurs, 7, 8:50. **Pariah** (Rees, 2011), Wed-Thurs, 8:45. **Straight Outta Hunters Point 2** (Epps, 2012), Wed-Thurs, 7. "Washed to Sea," short film and dance performance, Thurs, 10. This event, \$1-3. **Fake It So Real** (Greene, 2012), March 16-22, 6:15, 8 (also Sat-Sun, 2:45, 4:30). **The FP** (Trost and Trost, 2012), March 16-23, 10.

**"SAN FRANCISCO DANCE FILM FESTIVAL"** Various venues, SF; www.sfdancefilmfest.org. \$10-100. Feature-length documentaries and short dance films from around the globe, Thurs-Sun.

**SF FILM SOCIETY CINEMA** 1746 Post, SF. \$10-11. **Kill List** (Wheatley, 2011), March 16-22, 2:30, 5, 7, 9 (Sun/18 and Tues/20, shows at 2:30 only). **The Island President** (Shenk, 2011), Tues, 7.

**SF PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. "Bay Area Community Cinema Series:" **Revenge of the Electric Car** (Paine, 2011), Tues, 5:45.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Human Rights Watch Film Festival:" **Impunity** (Lozano and Morris, 2010), Thurs, 7:30. **SFBG**

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## LEGAL NOTICES

### STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

The registrant listed below have abandoned the use of the fictitious business name **Muang Thai Thai Cuisine** 385 Taylor Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0321538-00 on: 7/27/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Kotchakorn Tresuwan 535 Geary Street #502 San Francisco, CA 94102. This business was conducted by an Individual. Signed Treesuwan Kotchakorn. Dated: February 28, 2012 by Mariedyne L. Argente, Deputy County Clerk. **#113542 March 7, 14, 21 and 28, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0340869-00 The following person is doing business as **Dust to Dust** 1501 Cortland Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Kristin Grant. This statement was filed by Alex Liang, Deputy County Clerk on January 27, 2012. **L#113541, March 7, 14, 21 and 28, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341053-00 The following person is doing business as **Noob's Auto Detail** 5120 Equestrian Way Antioch, CA 94531. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date February 3, 2012. Signed by John Reed Jr.. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on February 3, 2012. **L#113536, February 29, March 7, 14 and 21, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341166-00 The following person is doing business as **Creekside Villa** 696 Monterey Blvd. San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Xiaotong Zhu, Manager Member. This statement was filed by Susanna Chin, Deputy County Clerk on February 8, 2012. **L#113532, February 29, March 7, 14 and 21, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341206-00 The following person is doing business as **Ku'u Up Mexican Maya Cuisine** 2052 Mission Street San Francisco, CA 94110. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date February 9, 2012. Signed by Alfredo Bello. This statement was filed by Mellissa Ortiz , Deputy County Clerk on February 9, 2012. **L#113535, February 29, March 7, 14 and 21, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341272-00 The following person is doing business as **1. Mini Mays 2. Nayos** 161 Majestic Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date February 1, 2012. Signed by Karen Hastie. This statement was filed by Elsa Campos, Deputy County Clerk on February 13, 2012. **L#113529, February 22, 29, March 7 and 14, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341308-00 The following person is doing business as **Got2Move?** 447 A Visitation Ave San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 1, 2012. Signed by David Holsan. This statement was filed by Alex Liang, Deputy County Clerk on February 14, 2012. **L#113530, February 22, 29, March 7 and 14, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341358-00 The following person is doing business as **The Light of Stars** 265 Valdez Ave. San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Carl Woebcke, Owner.. This statement was filed by Alex Liang, Deputy County Clerk on February 3, 2012. **L#113537, February 29, March 7, 14 and 21, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341541-00 The following person is doing business as **San Francisco Hi - Lo Club** 1423 Polk Street San Francisco, CA 94109. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Just Mulford, Member. This statement was filed by Elsa Campos, Deputy County Clerk on February 24, 2012. **L#113543, March 7, 14, 21 and 28, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341641-00 The following person is doing business as **Red Wrench Plumbing, Inc.** 624 Precita Ave. San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 7, 2012. Signed by Sean C. McGrillen, President. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on February 28, 2012. **L#113540, March 7, 14, 21 and 28, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341717-00 The following person is doing business as **Sera Mac** 550 Spruce Street San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Sarah McNamara. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 1, 2012. **L#113544, March 7, 14, 21 and 28, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341820-00 The following person is doing business as **Grace In Motion Physical Therapy** 1494 44th Avenue San Francisco, CA 94122-2929. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 6, 2012. Signed by Meenakshi Prabhakar. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 5, 2012. **L#113546, March 14, 21, 28 and April 4, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341875-00 The following person is doing business as **Tantrum** 858 Cole Street San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date March 8, 2012. Signed by Michael Ghadieh. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 8, 2012. **L#113545, March 14, 21, 28 and April 4, 2012**

**FICTITIOUS BUSINESS NAME STATEMENT** FILED NO. A-0341944-00 The following person is doing business as **Hayahon** 4167 17th Street San Francisco, CA 94114. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Charles Hayashida. This statement was filed by Magdalena Zevallos Deputy County Clerk on March 12, 2012. **L#113548, March 14, 21, 28 and April 4, 2012**

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Solomon S. Kahn. CASE NUMBER: PES-12- 295420.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Solomon S. Kahn. A Petition for Probate has been filed by: **Nicole Cronin and Peter Kahn** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Nicole Cronin and Peter Kahn** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: March 21, 2010, Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on February 21, 2012 by Noelia Rivera, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for Petitioner: William J Rogers, Esq 19 Fourth St., Ste 203 Petaluma, CA 94952. TELE: 707-775-3090. **#113539 February 29, March 7, and 14, 2012**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-12-548407. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Amy Louise Hall for change of name. TO ALL INTERESTED PERSONS: Petitioner **Amy Louise Hall** filed a petition with this court for a decree changing names as follows: Present Name Amy Louise Hall. Proposed Name: **Amy Louise Reece** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 12, 2012. Time: 9:00 AM room - 514. Signed by Tomar Mason, Presiding Judge on February 10, 2012. Endorsed Filed San Francisco County Superior Court on February 10, 2012 by The Deputy Clerk. **Publication dates February 29, March 7, 14 and 21, 2012. L#113534**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-12-548456. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Harlan Tuinman Wood for change of name. TO ALL INTERESTED PERSONS: Petitioner **Harlan Tuinman Wood** filed a petition with this court for a decree changing names as follows: Present Name Harlan Tuinman Wood. Proposed Name: **Harlan Knight Wood** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 1, 2012. Time: 9:00 AM room - 514. Signed by Donald Sullivan, Presiding Judge on February 23, 2012. Endorsed Filed San Francisco County Superior Court on February 23 by The Deputy Clerk. **Publication dates March 14, 21, 28 and April 4, 2012. L#113547**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-12-548462. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Shawna Morrison + Jose Ruizvelasco for change of name. TO ALL INTERESTED PERSONS: Petitioner **Shawna Morrison + Jose Ruizvelasco** filed a petition with this court for a decree changing names as follows: Present Name Drake Ruizvelasco Morrison. Proposed Name: **Drake Morrison** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 3, 2012. Time: 9:00 AM, Dept 514. Signed by Donald Sullivan, Presiding Judge on February 27, 2012. Endorsed Filed San Francisco County Superior Court on February 27, 2012 by The Deputy Clerk. **Publication dates February 29, March 7, 14 and 21, 2012. L#113538**

### STATEMENT OF WITHDRAWAL FROM THE PARTNERSHIP OPERATING UNDER USE OF FICTITIOUS BUSINESS NAME

The registrant listed below have withdrawn as general partner from the partnership operating under the following fictitious business name **Philan Aural-Visual Enterprise (dba Philan Enterprises)** 915 Fulton Street, San Francisco, CA 94117. The fictitious business name was filed in the County of San Francisco under File# A-0329632-00 on: 8/11/2010. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Mark B. Anstendia 915 Fulton St. San Francisco, CA 94117. This business was conducted by a general partnership. Signed Mark B. Anstendia. Dated: January 23, 2012 by Melissa Ortiz, Deputy County Clerk. **#113531 February 22, 29, March 7 and 14, 2012**

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